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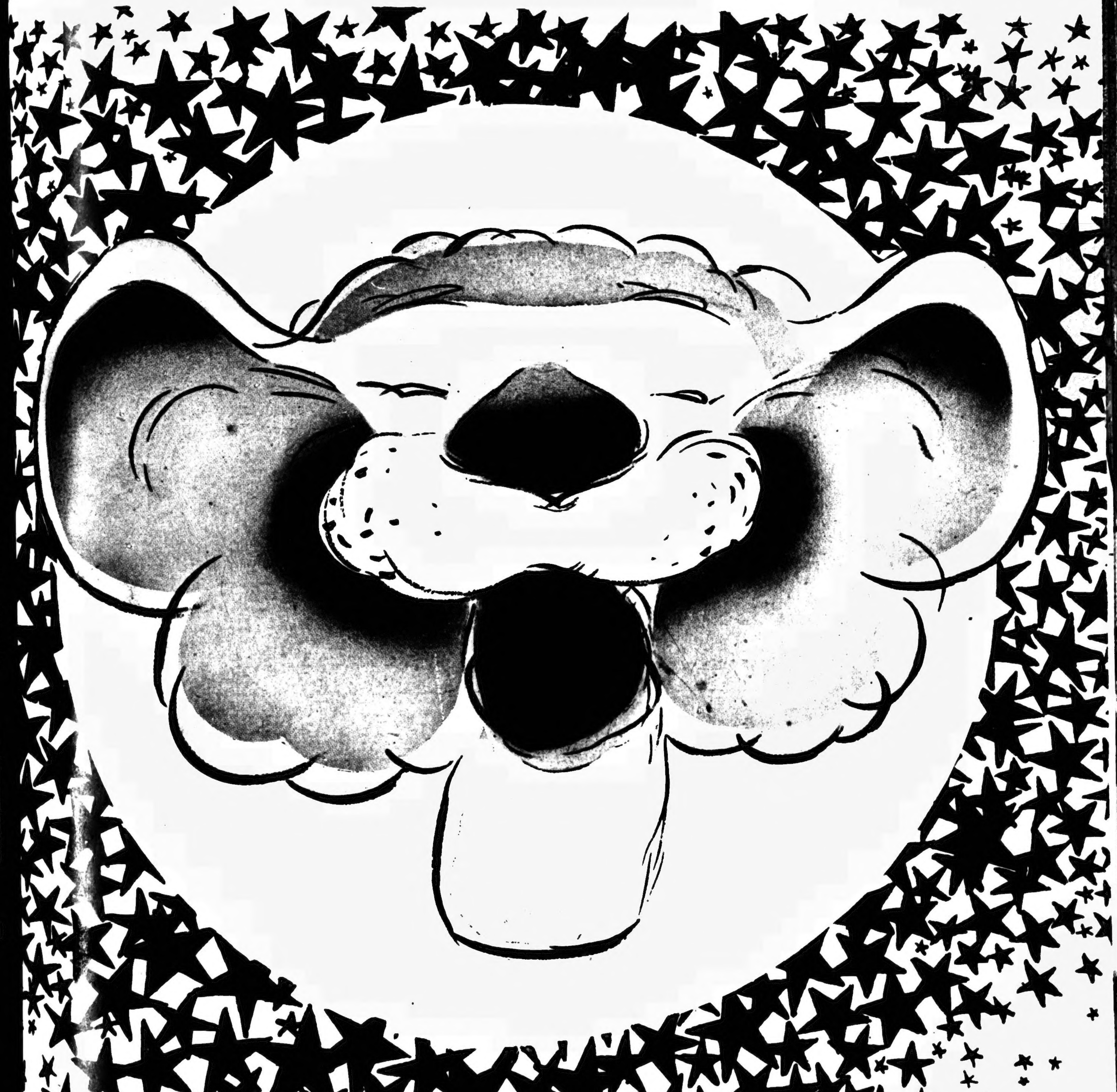
Kinematograph WEEKLY

KINE NEW YEAR SPECIAL

ice 1/-
PER ANNUM 30/- POST FREE IN U.K. & CANADA. U.S.A. $12. OTHER COUNTRIES 50/-



On the completion of the film version of one of the most gallant actions in our time

ARNHEM

The Producer and Director desire to extend their sincere thanks to

THE WAR OFFICE **THE CANADIAN ARMY**
THE R.A.F. **THE DUTCH PATRIOTS**
and **MEMBERS OF THE ARNHEM FILM UNIT**

and wish a Happy New Year to the Officers and Men of the
BRITISH FIRST AIRBORNE DIVISION

CASTLETON KNIGHT · *Producer*
BRIAN DESMOND HURST · *Director*

BRITISH NATIONAL FILMS LTD

This is the Season of superlatives when our leading film companies compete to outdo each other in the extravagance of their enthusiasm for their new product.

British National claims are modest. We hope to let you have a regular and consistently dependable output of good films; we even aim to make them outstanding ones, but whatever success they achieve we are determined will be a result of merit rather than ballyhoo.

We believe that in "Lisbon Story," "Trojan Brothers" and "Meet the Navy" we have three pictures that will be even more popular than "Waltz Time," "Murder in Reverse" and "Latin Quarter" and, if our theory is correct, then neither we, the Producers, Anglo-American, the Renters, or you the Exhibitors will have much to complain about.

As for our future policy, it is just that we aim to maintain the new high standard we have set ourselves and we hope to surpass it.

On the succeeding pages you will learn more details of just how we plan to do so.

BRITISH NATIONAL FILMS LTD

AT LAST ON THE SCREEN—The Triump

PATRICIA BURKE
DAVID FARRAR
WALTER RILLA

LISBO

with
LAWRENCE O'MADDEN AUSTIN TREV
STEPHANE GRAPPELLY HALA
LORELY DYER *and*

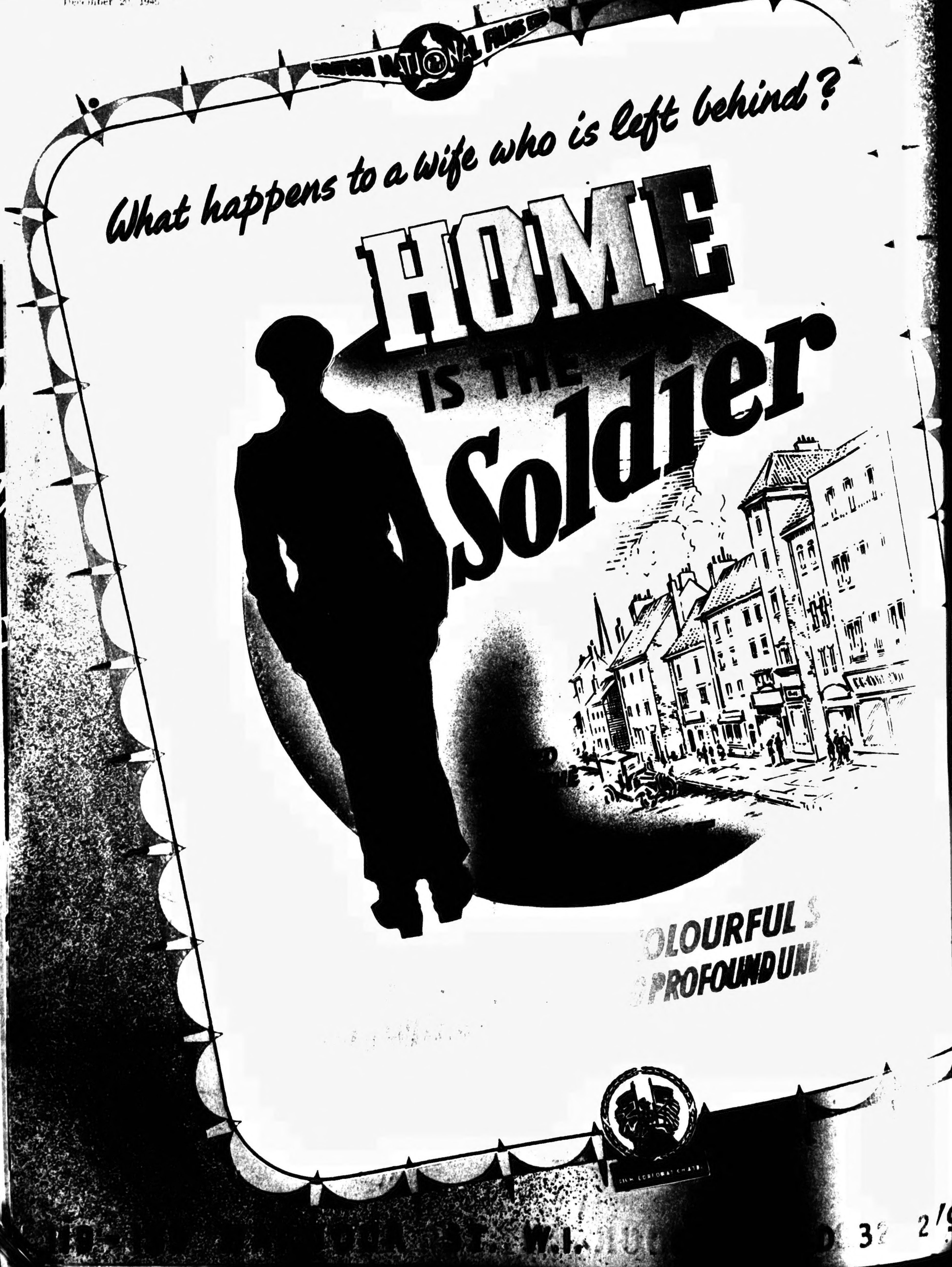
RICHARD TAUBE

Screenplay by JACK WHIT
Music by HARRY PAR
Lyrics by HAROLD

11 [illegible] ST[illegible] ON W

BRITISH NATIONAL FILMS LTD
Britain's Greatest Singers
WEBSTER BOOTH
The
LAUGHING LADY
MUSIC—MIRTH—MELODY—ROMANCE
ANNE ZIEGLER
FILM CORPORATION LTD.

119 - [illegible] ST. W.I. [illegible]ERRARD [illegible]


BRITISH NATIONAL FILMS LTD
What happens to a wife who is left behind?
HOME
IS THE
Soldier
OLOURFUL
PROFOUNDUNI
FILM CORPORATION
ST. W.1.
32

Romantic & Dramatic MUSICAL!

Story

PAUL BONIFAS
& KONARSKI

A BRITISH NATIONAL PICTURE
PRODUCED BY LOUIS H. JACKSON
DIRECTED BY PAUL L. STEIN

ANGLO AMERICAN

Telephone — GER[illegible]D 3202/9

BRITISH NATIONAL FILMS LTD

The Sensational box-office smash hit
which will break all

Meet The

FAST-MOVING • COLOURFUL • MELODIOUS •

ST., N, W.1.

ANGLO AMERICAN

W I. one — GERRARD 3202/8

CAROL RAYE
PETER GRAVES
&
AN ALL STAR CAST

in GLORIOUS TECHNICOLOR

Play with Music
by
Lore and Maurice Cowan

WARDOUR ST. W.1. 202

BRITISH NATIONAL FILMS LTD
PUNCH DRUNK
ON THE SHORT STORY by
1 9
ST. W.I.
GERRARD 1024

BRITISH NATIONAL FILMS LTD

1946

brings the First of Peace, a year that we are determined, now that the ravages of War are past, to make an outstanding and a prosperous one.

The switch-over from War to Peace will not be an easy one. Tastes in entertainment may change, new conditions will prevail, we cannot expect the war-time boom to continue indefinitely.

British National had long ago planned its programme with these changes in mind and in its 1946 product, provision has been made for just such a contingency.

Study the previous pages and you will agree that you cannot go far wrong if you deal with Anglo American Film Corporation.

In previous years we have wished you Peace and Prosperity . . . . Peace is with us ! . . . . Now all we can wish you, and help to ensure, is Prosperity !

FILM CORPORATION LTD.

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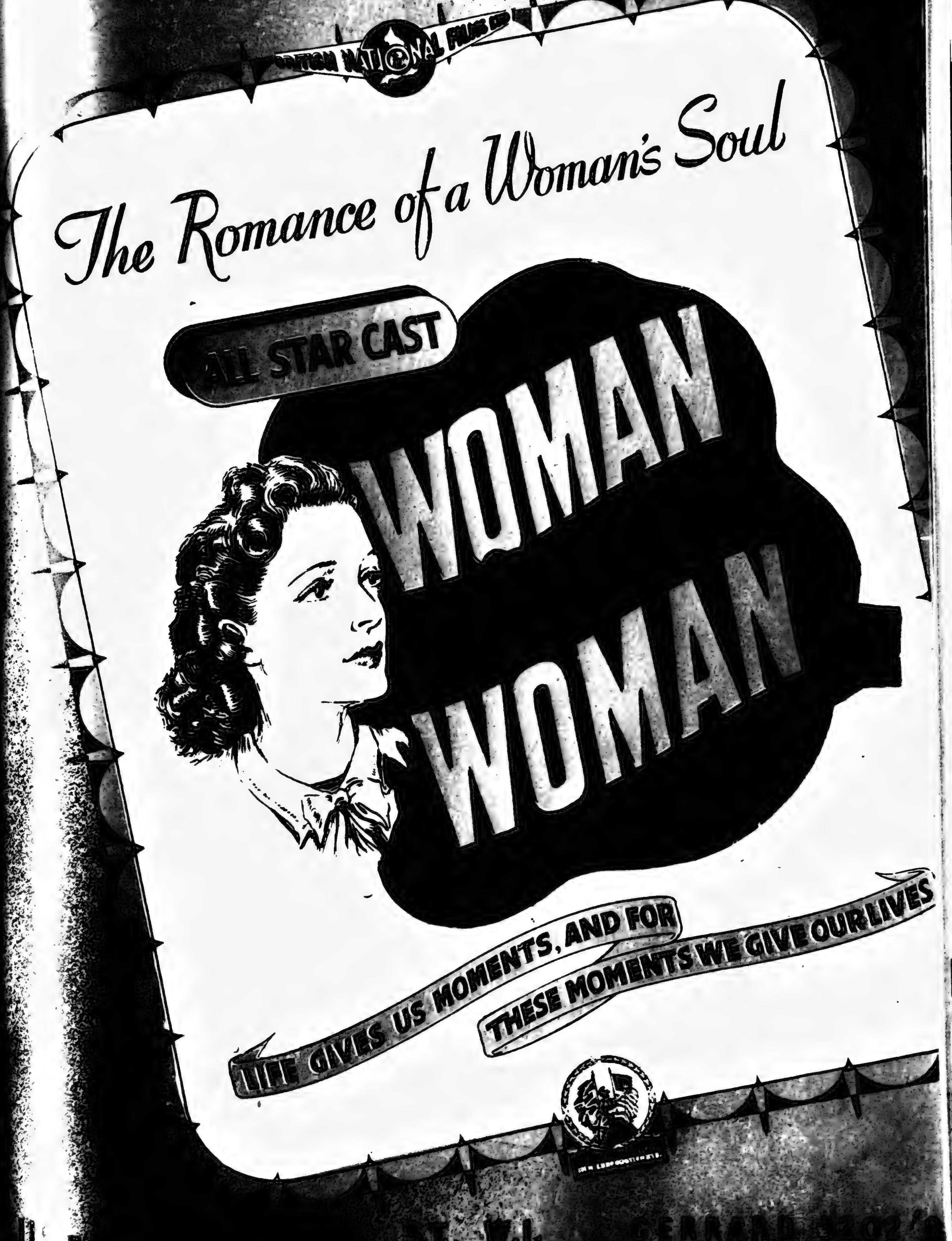

BRITISH NATIONAL FILMS LTD

The Romance of a Woman's Soul

ALL STAR CAST

WOMAN WOMAN

LIFE GIVES US MOMENTS, AND FOR THESE MOMENTS WE GIVE OUR LIVES

ST. W.1. GERRARD 3202/3

ALL STAR CAST

NO NIGHTINGALES

AN UPROARIOUS COMEDY
OF TWO GHOSTS WITH NO PAST
— BUT WHAT A FUTURE!

From the Famous Novel by
CARYL BRAHMS & S.J.SIMON

It's a certain "top grosser"
THE DOLLY SISTERS
say the KINE.

Kinematograph WEEKLY

No. 2,018. Thursday, December 20, 1945. Vol. 346.

If it's News
it's on
BRITISH
MOVIETONE NEWS

TELEVISION ANTI-TRUST LAW SUIT

PARAMOUNT AND SCOPHONY IMPLICATED

PARAMOUNT, General Precision Equipment Corporation and both Scophony companies, were before a New York court on Tuesday to answer an anti-trust suit filed by the U.S. Government. The companies were charged with violating anti-trust laws in the manufacture and sale of television equipment.

The Government case is that Scophony agreed to divide world markets in the manufacture and sale of television equipment. Paramount and GPE, the prosecution alleges, would enjoy a monopoly under Scophony Patents and inventions in the western hemisphere, while British Scophony would maintain a monopoly in the eastern hemisphere.

The Government complaint is that "in addition to usual restraints on competition which flow from illegal cartel arrangements, as a result of this conspiracy commercial development in this country advances in television have been postponed and the opening of a new field of public entertainment and education has been unnecessarily delayed."

British Scophony, the Government demands, must divest its holdings in the U.S. Scophony.

After reading the KINE. cable to Sir Maurice Bonham Carter, chairman of Scophony, he said:

"The agreement between the British company and the American company was drafted by the British company's lawyers, and it was understood to be a perfectly normal agreement for the exploitation of patent processes of British origin in America.

"If, however, it infringes the Federal laws, no doubt it can, and will be duly and amicably amended as it is obvious that there must be some means of fair exploitation of British patents in America by American interests."

◆

M-G-M Men Join Alex. Korda

The KINE. understands that Sir Cunynghame, Bart., and H. S. Boxall have resigned from M-G-M-London Films.

In the New Year they will be appointed joint managing directors of Sir Alex. Korda's own company, London Film Productions.

Vincent Korda, who has been senior art director to M-G-M unit, is also going over to his brother.

Rank Makes Another International Distribution Agreement

FURTHER OUTLET FOR BRITISH FILMS THROUGHOUT U.S.

A NEW agreement which has been made by J. Arthur Rank will provide for the world distribution of ten British pictures a year. It was announced this week that the Rank group in England has entered into an Anglo-American reciprocal agreement with Robert R. Young, chairman of the Alleghany Corporation, holder of the controlling interest in Pathe Industries Incorporated.

The world distribution scheme will operate from September, 1946, starting with a minimum of twenty pictures per year—ten from the Rank organisation and ten from the Young interests.

All the films will be distributed under the Eagle-Lion trade mark.

New U.S. Company

In the U.S. the Young interests will form a new company to handle the distribution in the States and Central and South America. It will be owned by Pathe Industries and will be known as Eagle-Lion Films Inc To enable this name to be used, the name of the existing Rank company in the U.S.—Eagle Lion Films Inc., will be revised.

Distribution in the British Isles and throughout the rest of the world will be handled by the present Rank organisation.

P.R.C. Not Included

P.R.C., although controlled by the Young interests, will not be included in the new scheme.

Robert Young, who is also chairman of the board of the Chesapeake and Ohio Railroad, will provide top budget pictures for his company.

The Rank organisation will supply high-grade pictures, but these will not include films scheduled for world distribution by his other new company, United World Pictures.

G. I. Woodham-Smith represented Arthur Rank during the negotiations. Kenneth Young, president of Pathe Industries signed for the Young interests, with Robert S. Benjamin as counsel.

"Caesar" in the House

In the House of Commons on Tuesday Tom Driberg asked the Minister of Works how many man-hours were spent on the special decorations for "Cæsar and Cleopatra" at the new Odeon. Major Wyatt asked why a licence for the structural work had been granted.

George Tomlinson said that no licence for this particular work had been issued and he had already arranged for inquiries to be made.

GAINSBOROUGH STUDIO CASE

Arbitration Decision

The National Arbitration board has given its decision in a case put to it by N.A.T.K.E. claiming that a shop steward at Gainsborough studios, W. Appleyard, had been wrongfully dismissed.

The decision by Sir John Foster states that the Tribunal finds in favour of the contention made on behalf of the company that the man was dismissed after due warning for contravening the management's lawful instruction.

M. OF I. FILMS TO CARRY ON

The "Kine." understands that one of the major departments to carry on when the Ministry of Information officially closes down on February 24 will be the Films Division in some new form.

The Government attitude will be to form a central organisation to present an objective British view both home and abroad.

Meanwhile the M. of I. has 72 films in preparation.

W. R. Fuller, C.E.A. General Secretary, tells the KINE. that this reorganisation will not affect the General Council pledge to carry-on showing M. of I. pictures. The various Ministries, he says, will still need an outlet for films dealing with rehabilitation problems.

It is understood that the new set-up may be under the direction of Herbert Morrison, Lord President of the Council. Two sections—home and foreign affairs—may be presided over by Hugh Dalton and Ernest Bevin respectively.

RAWSTOCK CANNOT BE INCREASED: B. OF T. WORRIES ABOUT DOLLARS

ALTHOUGH Government demand for film stock has lessened the rationing system will not be changed, the KINE. understands.

A deputation of representatives of the C.E.A., the K.R.S. and the Newsreel Association which is meeting the Board of Trade to-day with a request for the lifting of rationing to enable more copies of newsreels and feature films to be made will, therefore, most likely be disappointed.

It was hoped that enough film would be made available for bicycling of films to be ended. The present system of dividing London into three release areas instead of two cannot be considered at least until the end of the first six months of 1946.

Currency Consideration

The fact that there is no shortage of film stock in the U.S. does not affect the attitude of Government departments which are obliged to view the problem according to its effects on currency.

It is understood that the Board of Trade's chief concern will be to dispose of the small surplus remaining from Government economies in providing stock.

Fifty million feet from the Continent under a mutual aid scheme must, in future, be paid for in sterling, thus levelling up with the import from U.S. which demands dollars.

The allocation of film between the various users will not be made until after the deputation has put its case on Thursday.

◆

Rank Deal with Bell and Howell

Following negotiations carried out personally by J. Arthur Rank while in America, it is announced that companies under his control will manufacture a complete range of Bell and Howell product for distribution in England and the Empire, and many European countries.

This equipment will comprise a complete range of amateur and semi-professional equipment.

The Bell and Howell Company will distribute films from the Rank group on 16 mm. in North and South America.

The agreement also provides for the manufacture in Great Britain of certain specialised equipment hitherto only made in the U.S.

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The Season's Greetings

THIS, in addition to being the KINE.'s annual Christmas and New Year number with its first details of the product on which the Industry's prosperity will be based next year, is also our last issue before the holidays.

The KINE., therefore, takes this opportunity of wishing its readers a Happy Christmas and a Merry Box-Office.

On the whole, it has been an extremely good year from the business point of view. Few of us will complain if things are as good in 12 months' time.

We are a business fraternity of optimists and we all look to the future with confidence.

The Critics

THIS Industry of ours has many critics. And many of them have a remarkable ability to get their facts wrong.

So it is refreshing to come across a critic who is not only expert but friendly. One such observer is the Chief Constable of Cardiff, who, at the C.E.A. luncheon down there last week made this simple statement: "If more people went to the picture there would be less mischief for idle hands to do."

Very true—and particularly so these days.

It is a direct statement of fact and the Industry as a whole might well bear it in mind when facing some of their less constructive and less knowledgeable critics.

New Film "Rep."

FILM producer Sydney Box has developed an idea of establishing a special repertory company of both players and technicians. He announces in the KINE. to-day that he intends using them for the production of a string of modest pictures next year, and as a training ground for the stars and technical experts of to-morrow.

The idea is not a new one, but it is one that has never been fully carried out in this country in modern times, and it has everything in its favour.

One of the things we need if we are to get an adequate showing in the American market is a continuity in screen appearances—we must build up the stars and featured players so that audiences come to recognise them and look at them.

Any scheme which has this in view should have the good wishes of producers and exhibitors alike.

Long Shots

THE film week started off quietly—as is usual before the holidays. Then Arthur Rank, as usual, broke into the headlines with his announcement that he has formed yet another renting and releasing arrangement for British films in the U.S.

This is in addition to United World Pictures. It is pleasant to realise that the Eagle-Lion trade mark will be employed in the exploitation of the new product.

It is too early just yet to say precisely what effect this latest deal will have on the Industry, but it demonstrates once again how utterly determined Rank is to put his pictures over in America.

MEANWHILE there were no fireworks at Rank's annual lunch to the film critics on Tuesday. Last year, you may remember, the lunch hit the headlines when the film chief criticised the functions of film criticism.

The chief items which emerged from Rank's own speech were, firstly, the fact that British films have earned over £1,000,000 in the export market this year, as compared with less than £100,000 three years ago, and, secondly, that this new releasing set-up of his will give him a certain outlet for 20 films a year in the U.S. to begin with.

Until the new company comes into operation the Rank organisation will release eight British films in America through U.A. and six through Universal.

RANK once again stressed his policy, which is to give complete freedom of expression to the men who work for him. He insisted that he was in the business to do one thing—to make British pictures for the whole world.

He touched lightly on the lacing "Cæsar and Cleopatra" had had from the critics and said, rather gently, that the duty of a critic was to be constructive.

Jimmy Agate, in a carefully rehearsed reply, pointed out that constructive criticism should come before the production, not after it. He implored Rank not to make "St. Joan."

A WARM welcome was given H. Victor Davis by members of the South Wales branch at last week's meeting and at the subsequent Victory lunch.

My brief chat with him revealed that the old veteran—now in his eighty-third year—retains much of that intelligent vigour which previously made him so dominating a figure in the Trade.

Mr. Davies rarely makes a public appearance these days and is no longer actively associated in the exhibiting side of the Industry. He still, however, takes a keen personal interest in the C.T.B.F.

CLOSE on a hundred exhibitors and renters attended the luncheon, which was one of the most successful functions held by the branch.

Congratulations to the local Trade were extended by the Lord Mayor of Cardiff and speeches by President G. H. Scarborough, General Secretary W. R. Fuller and Sutton Dowes, of 20th-Fox, were perfectly attuned to the spirit of the occasion.

A PRESENTATION was made on behalf of the branch by Jackson Withers, the chairman, of a silver tankard to Joe Morgan, his predecessor in the chair.

Incidentally, it was generally agreed that the success of the whole affair was assured by the action of Jackson Withers, who stormed the Principality with a cargo of turkeys from his Surrey farm.

LAST week's meeting of the Kinematograph Renters' Society coincided, except for a day or two, with the first meeting 30 years ago.

Major Baker, the president, referred to the fact and mentioned especially that F. W. Baker, the society's treasurer, was present at that first meeting and had been an active member throughout the whole of that time.

Congratulations were tendered to F. W. B. on his long year of membership. He certainly deserves the good wishes of his fellow renters.

BESIDES F. W. Baker, there is probably only one other personality connected with the film business who can call up memories of that first K.R.S. meeting—E. G. Turner. In those far-off days, E. G. was the middle portion of Walturdaw, then one of the big providers of films as well as of apparatus.

Now kinema screens occupy his full attention, and he must envy Freddy Baker's long and unbroken association with picture production and distribution.

WHEN Sam Eckman says "No," he means "No." Having intimated that he did not intend to be present at the K.R.S. meetings now that so many principals absented themselves and were represented by members of their executive staff, Mr. Eckman was appealed to with a view of changing his decision.

THE appeal has been turned down as his view regarding attendance of members is unchanged.

Another member's criticism of his non-attendance at committee meetings was dealt with by Mr. Eckman with the remark that after 18 years' service he thought he might have been excused criticism on that account—which seems fair enough.

I HEAR that A.C.T. is opening its doors to the motley crew of publicity people in the film studios.

Let us hope that they join up. In the past there have occasionally been odd skirmishes between the publicity departments and the people on the floors. A link up like this will help to even things up.

TWO senior U.A. [illegible]utives Edward Raftery a[illegible]radwe[illegible] Sears, went back to th[illegible]tates b[illegible] Clipper at the beginn[illegible] of th[illegible] week. They have ha[illegible]articu[illegible]larly busy time in Brita[illegible]d hav[illegible] seen their organisation [illegible]tting a[illegible] top gear.

Both are likely to be [illegible]er her[illegible] again within a few mo[illegible]sin[illegible] London as their headq[illegible] fo[illegible] surveying the complicat[illegible]e o[illegible] the Continent.

THERE never was a f[illegible] whos[illegible] opening was comme[illegible] upo[illegible] as much as "Cæsar a[illegible] Cleopatra."

Down at Cardiff for the lun[illegible]heo[illegible] last week I noticed that even there where the picture hasn't even bee[illegible] seen, it was the chief item of conversation.

One thing is apparent. The film has had a terrible plastering from the critics, many of whom attacked it not once but twice. This has delighted the American news agencies, who have been hailing the bad news. This, to put it mildly, is very unfortunate.

LOOK out for an announcement from Ray Allport early in the New Year giving the name of the high-pressured publicist who is being engaged by the M.P.D.A. to put over the U.S. film case in this country.

By the way, the famous initials of the Hays Office have been changed, as a short cable from my New York correspondent reveals to-day. In future the M.P.P.D.A. which as all film people know stood for Motion Picture Producers and Distributors of America Motion Picture Association of America.

Welcome, then, to M.P.A.A.

AMERICANS are still interested in the film scene over here and are watching every event closely.

The latest top executive to give public voice to his opinions on the situation is George Weltner, Paramount foreign chief.

Categorically, he has said that the vast loan saved the British film market for American distributors. Without the loan Britain, he says, would have had to restrict imports and films would have been among the first to suffer. Weltner [illegible] a highly knowledgeable [illegible] also prophesied that British [illegible] will be stepped up very sha[illegible] the present Act expires i[illegible]

Well, Weltner may be [illegible] bu[illegible] in Whitehall, where they know more about these things than they do in New York, it is [illegible] no decisions have yet b[illegible]

All the same, I should [illegible] personally care to bet against [illegible]ner's prophecy.

THE announcement [illegible] closing-down of the [illegible] affects film people only in[illegible] From inquiries we have [illegible] appears that the Films [illegible] will substantially carry [illegible] the Foreign Office and [illegible] side under the Board of [illegible] internal affairs.

The Trade has need of [illegible] representation in Whitehall [illegible] Industry as a whole will be [illegible] think that its importance [illegible] fields is now clearly recogn[illegible]d.

THE STR[illegible]ER.

Close-Ups

by

SCREENCOMBER

Outcast!

WHAT Sid Myers did about the C.E.A. dinner I wouldn't know. For myself I was much too ashamed to show my face at the C.E.A. dinner. Even after five years I still wake up screaming in the middle of the night overcome by the horror and humiliation of that night back in 1940. It was Grosvenor House—remember Sidney? You and I, hoping to add a little touch of war time austerity to the proceedings, turned up in dinner jackets—oh, shame upon shame—dinner jackets and black ties at the C.E.A.'s first war time dinner! Now, now, give them their due, Sidney, they were kind enough to us, in a frigid sort of way. They bowed a distant acknowledgment and nervously fingering their white ties or self consciously straightening their tails, hurried off as though anxious that their sartorial reputations might not be besmirched. Sir John Reith seemed to be gazing straight through us as he said how grand a gesture it was for morale, that so many had turned up that evening in tails and white ties! I spent an embarrassing evening trying to hide that tie behind a perpetual glass of Red Hackle. And you, Sidney, what did you do about last Tuesday's affair? Did you try to brazen it out and turn up in plus fours and bowler, or did you finally surrender and arrive resplendent in tails, seeking thus to wipe out a bitter memory and atone for that night of 1940?

Ode to Renters

THOSE renters with whom we're acquainted,
Aren't nearly so bad as they've been painted.
Nor neither they could be, or we guess
Their portraits would be in a helluva mess,
Looking not unlike, we should say,
That horrific portrait of Dorian Gray.

Pat Happy

PAT MANNOCK, of the *Daily Herald* is enthusiastic about a new form of publicity which has just reached him. It arrived post haste, in an envelope marked "Urgent," with the company's trade mark stamped all over the front. Eagerly, and with trembling hands, Pat tore the envelope open, while in his mind's eye he pictured a highly appreciative editor patting him affectionately on the back and holding up a copy of the paper, with a great scoop splashed right across the front page.

Inside was a completely blank piece of white foolscap! While Pat may have missed his greatest scoop to date, the idea is one that would be appreciated by all newspaper men.

Its advantages are that it would then be unnecessary to read the renters' dope, and therefore there would be no need to sub-edit or re-write it into English.

ARTHUR PEEL, MANAGING DIRECTOR OF VICTORY THEATRES, ACCRINGTON, WRITES ON:

How 16-mm. May Affect the Small Independent

SPEAKING personally, I am disappointed that some of the leading U.S. renters and producers have decided to issue their current feature films on 16-mm. stock with the excuse that such a scheme will facilitate the showing of films in country districts where people do not usually have the chance of seeing up-to-date feature films regularly.

As an exhibitor I should welcome any scheme that will make it possible to show films to the greatest number of people. But I cannot.

The development of 16-mm. has sinister possibilities, in my humble opinion. It may well cripple the business of many independent exhibitors, myself among them.

* * *

ONE SECTION TO EVERY BRANCH

ONE U.S. COMPANY intends to set up a 16-mm. section in each of its foreign branches. The staff will be trained in America, later returning to their overseas offices. This plan is not designed for U.S.A. or Canada, neither will it be put into operation in cities abroad where regular theatres are in operation.

But 16-mm. films will have non-theatrical outlets, even in the cities and may be shown in schools, club halls, hotels and community centres.

That is the problem we have to face.

It is absurd to suggest that there are any villages in this country which need a mobile film service. 'Bus services have linked up the most isolated groups of houses with the main towns, and the kinemas!

* * *

EXHIBITORS HAVE VILLAGE PATRONAGE

AGAIN, IN THOSE villages where it is difficult for inhabitants to reach static kinemas enterprising exhibitors have permanent fixtures in the village hall for showing features on 35-mm. Usually these shows are given twice a week.

No, we have not neglected the isolated audiences.

If there is any reckless or indiscriminate distribution of 16-mm. film, neither M-G-M nor any other company will be able to stop their exploitation in any type of building covered by a roof. I have seen this type of amateur show.

Let me warn fellow exhibitors of the disastrous results that might follow from the uncontrolled release of sub-standard entertainment film.

* * *

IT MAY LOWER OUR PRESTIGE

IF WE ALLOW the use of 16-mm. we may be striking a blow at our own prestige. When feature films are allowed in public houses and hotels we shall be lowering the standard which the public has a right to expect from its film entertainment.

We exhibitors in Lancashire have had, during the war, plenty of competition from mobile kinema units run by the M. of I., propagandists of various types, and from local owners of portable sets.

* * *

CHAIN OF SMALL KINEMAS ON 16-mm.

THERE IS A possibility that an enterprising exhibitor may set up a chain of small kinemas, seating about 200 or 500 people, operating on 16-mm. These small houses could operate at a low cost, showing current features at lower prices.

The C.E.A. must take a firm stand on this matter, which concerns the circuits just as much as the independent.

There ought to be a plain declaration by the organisation that any company which produces commercial films on 16-mm. stock will not be able to book any subject reproduced on 16-mm. as well as 35-mm. to any exhibitor in the British Isles.

Our business should not be made everybody's business.

Exhibitors have millions of pounds of capital at stake; it must be protected. This issue might well become the touchstone of our fighting spirit and capacity for facing up to difficulties.

A. W. WATKINS, sound recording specialist, has a practical idea for:

TRAINING TECHNICIANS IS OUR RESPONSIBILITY

WE hear a great deal these days of studios being derequisitioned by the various Government departments, and production plans covering some future long-term period, and yet little or nothing is being done to put into effect some training and educational scheme in order to provide the type of trained youth so necessary in such departments as editing, sound, photographic and art direction.

I know, of course, that to have a requisite supply of technicians is not enough; there must also be an adequate flow of craftsmen into the industry, and I ask myself: "Are they obtainable in sufficient numbers, and if not, are they to be trained and by whom?"

It is common knowledge that there have been discussions between the B.K.S., trade unions and organisations within the Industry, but so far as I am aware, there is as yet no scheme which meets with the approval of all parties, for training either technicians or craftsmen, although some such scheme is very much overdue.

I FIND, for instance that it is impossible to obtain youths for the sound department, who have the type of knowledge which should be the pre-requisite for those who wish to make a career of sound recording, and who can, at the same time, help to contribute something to the general improvement of the technical standard of our product. Surely the same set of conditions must apply to those other technical departments which require young personnel?

The lectures arranged by the B.K.S. and the R.P.S. are of great instructional value, but these are usually of too high an academic standard to be of much use to the beginner, especially if that beginner has had no previous technical education, and it therefore resolves itself into the question of how and when are such facilities to be made available, and by whom.

It should be possible for the Industry to determine the number of young people who can be absorbed during the next few years, and agreement having been reached on this point, the question of the academic training then arises.

SHOULD the training cover a period of two or three years? At what age should the training commence? What standard of education is necessary?

Should the training course be open to children of those working within the Industry only, or to the general public, or should the former be given preferential considerations?

Should this training take place at a specific training college supported by the Industry or should it be made possible to attend instruction at some predetermined technical institute, the trainee receiving financial assistance from the Industry? What should the syllabus consist of, and by whom should it drawn up?

WHATEVER the answers may be to all these questions, one thing is certain, and that is that it is imperative for a scheme to be devised and put into operation immediately.

Such a scheme will need not only theoretical and academic training, but also a considerable amount of practical experience in the studios, and, therefore, facilities will have to be provided by arrangement between the various bodies for this training to be made available so that the student may get practical experience.

The product turned out by such a

Continued on page 19

TARDY RESPONSE GIVEN TO SECTION FORMATION PLEA

Managers Described as 'Suspicious' But Meeting is Set for Jan. 1

"HAVE we a manager here who will ask for a meeting of the managers' section to be called? Is there a manager with sufficient interest to do that? Only one request is necessary for steps to be taken to bring the managers together."

So said P. M. Hanmer at the meeting of the North Western branch, at Liverpool. Most of the time of the meeting was taken up by discussion on the managers' organisation.

The response was tardy and obviously reluctant. Eventually a manager did ask for a meeting at which there could be a "preliminary" exchange of views at this "preliminary" meeting. Nominee-managers will be asked to decide whether or not they want a managers' section; if so, an inaugural meeting will be held later.

The **CHAIRMAN** (P. F. Inkester) stated that they could not do anything until a manager makes the request. I sincerely hope someone will ask for a meeting. Not one manager has so far approached our secretary.

Mr. **HANMER** suggested that managers would have a golden opportunity at the annual general branch meeting. His proposal was that after the transaction of the ordinary business all but the managers should withdraw and leave the managers to hold a meeting of their own.

The **CHAIRMAN**: But someone must ask for a meeting.

E. H. WHITTELL said the scheme for the Managers' Section was treated with extreme suspicion and nothing which could be said or done at that meeting would change the attitude of the managers. That suspicion was induced by the competitive spirit in which the Section had been put forward. Where meetings had been held, except in London, they had been attended by representatives of small circuit owners. Circuit managers also had been advised by their employers, but he was afraid until the scheme was backed by propaganda and publicity they were not enthusiastic.

Managers' Suspicions

Recalling the endeavour to launch the C.M.F., Mr. **WHITTELL** said managers were bound to be suspicious of the manner in which the Section was being put forward.

A nominee-manager said his colleagues were unanimous in not wanting an association within an association. He did not think anything would come of the Managers' Section move.

Mr. **HANMER**: Then why don't they tell us so?

Another comment was: "If C.M.A. managers applied for a meeting it would be an excellent way to 'spy.' No one can tell what will arise."

A **MANAGER**: It does not seem right that managers should argue with their own executives within their own association.

JOHNSTONE GODFREY said the matter had been hanging fire far too long. An endeavour should be made to ascertain the feelings of managers throughout the branch area. He was sure only a small percentage of managers were aware of what was intended. More publicity was needed. The way the London branch was dealing with managers' organisations was first class.

At first, he thought there was little hope of success from the Managers' Section, but after reading the London proposals he now took a more optimistic view. Mr. Godfrey hoped the situation in the North-Western branch would be settled after the annual general meeting, when there would be the opportunity for the managers to have a discussion.

Reluctant Assent

It was at this point that Mr. **HANMER** made the exclamation quoted at the head of this report. There was not a ready response to the suggestion that one of the managers present should ask for a Section meeting, but eventually **FRED STOLLARD** made a formal request for a "preliminary" meeting. Exhibitors were given to understand that at this meeting managers would have the opportunity of saying "Yea" or "Nay," and if they wanted a Section to be formed.

This "preliminary" meeting will be held after the annual general meeting of the branch on January 18.

Managers will be notified by the branch secretary, G. Dudley West. The branch will provide a room for the meeting and will bear the expense. A suggestion was made that non-nominee managers should be permitted to attend the meeting.

N.A.T.K.E. was "Perturbed"

FROM the district secretary of the N.A.T.K.E. was received a letter commenting on the branch decision on the application for the consideration of rates of pay and conditions of Sunday work. Although the branch conciliation committee reached agreement with the union representatives, the branch decided not to accept the recommendation in view of the negotiations for the national agreement. The N.A.T.K.E. district secretary wrote:—

"I am rather perturbed by the resolution passed by your members. We commenced negotiations with you three months ago, reaching final agreement that your committee would recommend to your members that they would accept our submitted proposals."

"There are no existing covering clauses in your agreement for General Sunday opening. That is why we made approaches to you in the first place. Your side are prepared to negotiate with us, but only on the question of the Stoke arrangements. You will be aware now that our submitted terms and conditions are exactly the same as those submitted with our national proposals, and we are not prepared to accept any other terms, etc. "I have not had any official report from our general secretary on the lines you suggest.

"I shall bring your decision to the notice of my delegates and the Transport and General Workers' Union, and will write to you again shortly."

Some discussion arose on whether the branch would retain its powers to settle wage rates in view of the statement that the proposed national agreement would cover Sunday opening terms.

The **CHAIRMAN** said that any agreement reached would be submitted to the branches for ratification.

"People Are Tired of M. of I.s"

LEW EDWARDS referred to the showing of M. of I. films at kinemas and his contribution to the G.C. debate. Throughout the country he believed people were getting tired of these M. of I. films; after six years they were entitled to a rest. In view of the explanations given at G.C. he agreed that perhaps he raised the matter at an unfortunate time, because he certainly had no idea of it being viewed from a political angle.

His view was that there should be a time limit to the showing of M. of I. films—say, a further twelve months—when the situation should be further reviewed.

E. M. WHITTELL said he was sure his co-delegate would join with him in congratulating Mr. Edwards on the able and forcible manner in which he presented his case.

Mr. **HANMER** said we were assured in the early days of the war that the M. of I. was a war-time institution and that it would cease to function at the end of the war. Was there any indication when the M. of I. would close down?

W. J. SPEAKMAN: No.

Which B.F.?

Questions were asked about Army Kinema Corporation, the company formed for supplying films to kinemas. Any profits would go to a benevolent fund, which **LEW EDWARDS** said he believed would be their own.

N. WESTERN

It Happene
In England

Scenes reminiscent of a Hollywood premiere took place at the Odeon, Marble Arch, last Thursday, when mounted police had to keep fans away from the entrances to let in the celebrities who had come to see the first public performance of Eagle-Lion's CÆSAR AND CLEOPATRA

SCOTS ARE PRAISED FOR THEIR CHARITY EFFORT

IN Edinburgh City Chambers last week, donations amounting to £3,773, the proceeds of Cinema Sunday, were handed over to various charities. Lord Provost John I. Falconer, who was accompanied by Miss Falconer, the Lady Provost, expressed their gratitude to the kinema Trade for all it had done for charity in the past five years, a total of £16.309 having been distributed.

It was, he said, a very wonderful sum, and the city was very grateful to the proprietors, the managers and the staffs who had freely given their services, and worked enthusiastically each Sunday their kinema was open.

A. S. Albin, chairman of the Section, also thanked all [illegible] had helped to make their [illegible] a success.

R. M'Laughlin, C.E.A. [illegible]ner of the Cinema Sunday Co[illegible]ee, handed over the largest [illegible]ne, his £1,300, to the Lord Provo[illegible] [illegible]dy Benevolent Fund and [illegible]nd Provost's Comforts Fu[illegible] [illegible]he W. H. Albin, presiden[illegible] [illegible]43, Scottish C.T.B.F., recei[illegible] [illegible]pro- being 25 per cent. of the [illegible]rs ceeds, in recognition of t[illegible] providing films free of cha[illegible] the

The other members [illegible] his Cinema Sunday Commit[illegible] [illegible]e year were Walter Magu[illegible] M'Guire and T. Veitch.

S. WALES' TRIBUTE TO SECRETARY

MEMBERS of the S. Wales and Monmouthshire C.E.A. decided to start a testimonial fund for secretary W. J. Fooks, who has been serving the branch for 25 years. It was decided to fix a minimum of one guinea per hall, setting a target of £500.

The president, George H. Scarborough, attended the meeting. He told members something of what the General Council proposed to do concerning E.T., rentals and 16-mm.

A full KINE. *report of the meeting will appear in next week's issue (December 27).*

CINEMATURIANS WILL HOLD PARTY

Harold Brooks, of Eas[illegible]n, Liverpool branch, gives the [illegible]nal reminder of Liverpool Cinematurians' meeting on December 28, when there will be a Christmas party and social. Entertainment will be provided by artistes from Liverpool theatres.

Continued from page 17

PROVIDE REHABILITATION FOR THE EX-SERVICE TECHNICIANS

—Says A. W. WATKINS

course of instruction would be an asset to all sections.

For instance, the unions would find that the academic standard of the new entrant into the studios would be of a higher level than before, and as these newcomers would automatically become members the unions would benefit.

ANOTHER matter of importance is that of rehabilitation courses for those members of the Industry who have been in the Services, and who feel that a refresher course would be of assistance to them. They are entitled to receive the utmost consideration, and anything that can be done to assist them in resuming their normal work should be in operation *now*.

Naturally, training schemes cannot be put into effect without money, but no matter how much it costs, or by whom these costs are borne, some satisfactory. solution must be found to the problem.

The Ministry of Education and Ministry of Labour would give their blessing and assistance, if only the various sections of the Industry can agree among themselves, and evolve a comprehensive scheme which will ensure that the Industry's need for trained personnel during the next few years, can be adequately met.

BRITISH PRODUCERS NEGLECTING CHANCES IN AFRICA

BRITISH producers and distributors have not given sufficient attention to a potentially valuable territory in India, and especially Africa.

This opinion was expressed to the KINE. by a former Colonial Office official, just returned to Britain.

Distributors in this country are failing to take the long view, he said. While American companies are getting their films into every possible territory supplying moderately up-to-date subjects on copies of reasonably good condition, British distributors haggle for high prices with kinema-owning groups, and this eventually means booking the American product because of the greater profit to be earned.

Moreover, the subjects offered are often two to three years old. Differences between American and British bookings may roughly be as between £50 and £70.

There is another aspect which should be regarded, the KINE. informant said. In some territories, American companies have a financial interest in the actual kinemas, thus making for preferential treatment. American films are frequently block-booked some time ahead, leaving little opportunity for other films to get in.

In West Africa there is a population of something like 28,000,000, many of them incapable at present of understanding the points of a European or American film, but education is going ahead and films will in time provide entertainment for the masses.

There are 12,000,000 in East Africa and in the whole African territory, including the Sudan and North Africa, a total of 50,000,000. Already mobile kinema vans are operating. and I. W. Schlesinger interests are pushing up the East Coast of Africa setting up what the European may regard as sub-standard kinemas.

The need for British producers to concentrate more on this field is emphasised by men with local experience.

CANADIAN HIGHLIGHTS

By a KINE. Correspondent in Toronto, Canada

THE DUAL-projection system invented by Thomas C. Hoad, of General Theatre Supply, Toronto, has been taken up by a large equipment company in the United States for study and possible development.

The device provides for the synchronised projection of two prints of a picture to remove all flicker and to give stereoptic depth on the screen.

It is understood the U.S. company has secured the manufacturing rights for the Hoad principle.

* * *

OTTAWA.—B. S. Okun, president of Baltimore Theatres, has announced the purchase of a central property in Ottawa, the Canadian capital, on which a 1,000-seat theatre is to be put up when Dominion Government building permits are forthcoming. The independent company already operates modern theatres at Kingston and Ottawa in Ontario.

* * *

PRESIDENT J. J. FITZGIBBONS announced at Toronto that Famous Players Canadian Corp. has spent $2,500,000 in acquiring 19 theatres during the first five war years and that the company had secured an interest in 60 theatres all told since 1941, raising the circuit total to 335 houses.

These have a capacity of 400,000 seats, the total number of seats in Canada being 729,000.

The Mayor of Durham has circulated an invitation to town and urban district councils in County Durham to a meeting at Durham to consider the establishment of a county theatre at Durham.

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N. Ireland Charity Shows Have Been Freed of E.T.

EXHIBITORS in Northern Ireland welcome the concession granted in the Northern Ireland Finance Bill whereby charity performances are exempted from entertainment tax.

The exemption is granted on condition that the expenses of the performances do not exceed 50 per cent. of the takings.

16-mm. Competition

The attention of the Northern Ireland Branch of the C.E.A. is to be drawn to the likelihood of competition from 16-mm. competition. People are taking local halls in the vicinity of commercial kinemas and presenting programmes comprising of 16-mm. films and half variety.

M. of I. Mobile Units

The Ministry of Information in Northern Ireland has three mobile units but finding engagements for them is proving a problem. They are now doing farmers meetings which are mostly attended by children, and giving shows to Boys' Brigades and similar organisations.

Collections are taken up at the shows for the organisations or charities, but a suggestion that they be allowed to screen entertainment films has been turned down.

Donaghy Closes His Hall at Omagh

The Star, Omagh, will end its active life as a kinema on December 30. Built in 1924 as a 500-seater, it was acquired by one of the pioneers of the Trade, C. H. Donaghy, and was to have closed down when he built the County Cinema, which opened in 1940, but with the great influx of troops during the war, it was not only kept open specially for them but for their use for special shows and training films free of cost. With the departure of the troops it will now close down.

Second in command to C. H. Donaghy is his son Noel Donaghy, looked upon as one of Omagh's shrewdest and enterprising businessmen, who is also a member of the Northern Ireland C.E.A. Committee, and during the war did good work under Major George Lodge, M.B.E., as a district kinema liaison officer and also with the Home Guard.

Trade Wedding

Freddie Spiers, 20th Century-Fox representative in Northern Ireland, has received congratulations upon the marriage of his son, Leading Aircraftsman S. P. Spiers, to Miss Florence May O'Reilly, of Belfast. Corporal N. L. Spiers, Freddie's other son, was best man.

Once again G. L. Birch, at the Royal Hippodrome, Belfast, is staging an international circus instead of films; already the booking is very heavy.

T. H. Macdermott, manager of the Classic, Belfast, is some hustler. He flew to Glasgow for a Gaumont staff conference and returned the next morning by air.

TWO HUNDRED MAJORITY IN WELLS S.O. VOTE

A town's meeting held at Wells, Somerset, to decide whether the City Council should apply to Parliament for powers under the Sunday Entertainments Act, 1932, to permit kinemas to open on Sundays was in favour of the application being made, by 299 votes to 76.

Paulette Goddard in Paramount's KITTY

THE FLOODS GO ON

—In Dublin

With the relaxation of restrictions on outside illuminations in Dublin, the kinemas are among the first in the field to make the city's streets take on something like their pre-war brilliance.

The Savoy and Carlton in O'Connell Street stand out like jewels with their brilliant flood lighting. After the sombre appearance of the street during the years of the war they have once again become landmarks.

It was explained, however, that some houses may not be able to sparkle in a blaze of Neon lights and illuminations because of the electricity rationing which is still in operation.

If kinemas have been able to save on their ration then they may be in a position to be extravagant in flood lighting. Some may be able to switch on both the Neon and floodlights, others may be able to make use of only one of the two.

The Savoy, it seems, has been able to save on its ration and is using both methods of illumination.

Clark Gable and Greer Garson as they appear in M-G-M's ADVENTURE

SCOTS INDEPENDENTS FEAR OF IMPORT CUTS

ANY cut in the importations of U.S. films—hinted as being likely under the necessity to conserve dollar purchases—would be most unpopular among Scottish independents.

These exhibitors, whose small houses cannot normally compete with the major groups in the renting of major attractions, live and do reasonably well on the steady flow of good-quality, but second-rate U.S. films.

If these are cut off and nothing left but second-rate British films, their position would be serious since they contend the British second-rate standard is vastly poorer than the American second-rate.

Larger groups and the major chains would not perhaps take the same hurt, managers say. They could maintain a fairly high standard by running the best of British output, but that can only be done at the expense of the smaller houses.

The obvious solution is to increase British production and that is being done, but it will take time and is not likely to fill the gap.

Scottish taste inclines to approve of American films, good or bad, in preference to British films of similar type. There is a vast gap between Scottish mentality and that of Mayfair, so that even good English pictures do not necessarily satisfy Glasgow or Dundee, although well-made films of British origin will take in any part of Scotland.

Lodge Anima Installation

There was a splendid attendance at last Friday's installation of Bro. A. E. Barnett to the chair of Lodge Anima. The Installing Masters were E. Levitus and W. Sandground, past-masters of the Lodge.

At the harmony which followed, Bro. Barnett suitably recognised the services rendered by the two past-masters.

£3,000 RAISED AT BRIGHTON SHOW

Nearly £3,000 was raised for th Sussex Hospitals' Thanksgiving Appeal on Friday by the gal première of "The Wicked Lady" at the Regent, Brighton, when th guests of honour were Anthon Eden and Mrs. Eden, Miss Margaret Lockwood and Michae Rennie.

The cheque was handed to on of the joint presidents of th appeal, the Duchess of Norfolk, b Harry Ostrer on behalf o Gaumont - British and Gainsborough.

James Forsythe, G.-B. publicit organiser, and Geoffrey Foste manager of the Regent, wer thanked for their hard work i organising the première.

The event was attended by Lawrence Kent and Mrs. Kent, Lesli Arliss and Mrs. Arliss, R. J Minney and Mrs. Minney.

Welcome Home for Service Members

Glasgow is welcoming man members of the Industry back fro the Services.

Willie McIntyre, who used to b at the Regal, is now back as manage at the Waverley, Shawlands hi Willie Martin has resumed W duties with RKO-Radio, and wit Jacobs, now Major, formerly leav United Artists, is home on Indi after two and a half years in an He hopes to be demobbed [illegible] back again at his old post.

A Stern Hand

Lately there has been a numbe of disturbances in Glasgow kin mas, particularly in the South Sid but the magistrates are dealin with the hooligans with a fir hand.

They say they are determine that kinema attendants and patro will be protected.

INSIDE NEWS FROM INSIDE HOLLYWOOD

Rank Will Make Use of his Universal Interests: Warners and Left-wing Film Probe: U.S. 16-mm. Expansion

By WILLIAM H. MOORING,
"KINE." Correspondent in Hollywood

J. ARTHUR RANK'S latest move—the formation of United World Pictures to consolidate world distribution of his British output with that of Universal and International Pictures—brings to mind my forecast when the British tycoon was in Hollywood. I pointed out that, notwithstanding any arrangements Rank might make with other U.S. concerns, including RKO, 20th Century-Fox and United Artists, he planned to make his financial interest in Universal Pictures do some big "talking."

J. Arthur Rank is unwilling to wait any longer for either United Artists or any major U.S. concern to make up its mind about giving his British product its big chance. He is laying the foundations of his own production and distribution organisation in U.S. and world markets.

Significant enough, as his recently announced tie-up with David O. Selznick recedes into semi-obscurity, his policy in connection with Universal becomes clearer.

One coincidence with a significance of its own has the new set-up, United World Pictures Inc.—to the name of which United Artists raise legal objection—working in the International Pictures output of William Goetz.

Goetz, like David O. Selznick, is a son-in-law of Louis B. Mayer, head of Metro-Goldwyn-Mayer. Mayer refers to both of them as "my boy" and treats them as the best of fathers treat their own sons.

Selznick's Risk

When David O. Selznick risked financial collapse in getting "Gone With the Wind" through its initial stages, L. B. Mayer came to his aid with M-G-M backing. David O. Selznick, since, has experienced domestic crisis resulting in separation from the daughter of Mr. Mayer. William Goetz, married to the other daughter of Louis B. is, in one sense, closer at present to the M-G-M chief than is David O. Selznick.

Although there is as yet no sign of any direct tie-up between the Rank and M-G-M interests, there now is a double link through personalities, and these links have more than mere sentimentality as their strength.

For some time past, David O. Selznick and William Goetz have been spreading out, each on his own, but with constant encouragement from Louis B. Mayer. Selznick already is in United Artists, has close and important affiliations with RKO, and has aligned himself with J. Arthur Rank. When United World Pictures gets going with William Goetz and Leo Spitz, of International Pictures, the circle will become complete, and Universal, still another major company, will have been drawn into the sphere of co-operation.

The unanswered question is, "will Rank's British interests, notwithstanding fifty-fifty financial control, be outweighed and possibly outmanœuvred by American affiliates within the giant new combine?"

☆

AS an outcome of suspicions that some Communist sympathisers in the Screen Writers' Guild were back of the recent mass picketing of Warner studios, Warner Brothers is marking certain known Leftists among writers for a "weed-out." Their contracts will not be renewed.

☆

ACCORDING to a survey undertaken by Planet Pictures, new 16-mm. production outfit, only 30 per cent. of the U.S. public is within easy reach of regular screen entertainment through major theatres.

Out of the other 70 per cent. the company aims to get at least 35 per cent. into small halls where 16-mm. non-flam. shows can operate successfully without any of the fire and other regulations applicable to major kinemas.

Distribution is being set up throughout U.S.A. on a franchise basis with distributors paying anything from £250 to £1,000 for a local franchise giving them exclusive distribution rights. Planet is preparing to rent portable projectors to unequipped exhibitors, who will show in town halls, church buildings, schools and even tents.

☆

BEHIND the official scenes "a friendly fight" is going on between U.S. and British film interests to get the inside track on (a) the new German colour process and (b) improved television patents worked out by the Nazis, including a 1,500-line system developed with Eiffel Tower as the broadcasting centre.

☆

THEY are already shaping up a tussle between Ingrid Bergman in Warner's "Saratoga Trunk" and a different Ingrid Bergman in Leo McCarey's "Bells of St. Marys" for the next Academy award, with Warners doing a double convassing job to get Joan Crawford nominated for "Mildred Pierce."

Paramount's "The Lost Weekend" is moving into favourite position as the best picture, with Ray Milland leading other contenders as the Best Actor of 1945-46. Academy nominations will not be out for another four or five weeks.

G.F.D.'s New Western

Rod Cameron and Yvonne de Carlo in THE LADY OBJECTS is a Universal Picture in Technicolor for early G.F.D. release

DOCUMENTARY EXPANSION SINCE GRIERSON

"The Film in Modern Life" was the subject of an address given by Mervyn Reeves, secretary of the Manchester Film Society, to a meeting of the Farnworth (Lancs) Art Club.

According to Mr. Reeves, people found in the pictures a ready and comfortable means of escapism. Although this was a poor substitute for creative leisure, it did provide nevertheless one of the essential needs of modern life.

There was to-day, he said, a move towards a more serious kinema. The strides which had been made in the documentary field since Grierson's first essay in this medium had firmly established this class of film as a means of presenting facts of national, social and political life. Much of the reason for its success was because its producers had seen to a careful blending of fact and entertainment.

Mr. Reeves said that the documentary film technique had been successfully exploited and developed during the war by the Ministry of Information and with the return of peace might well serve as a permanent feature of public enlightenment. He envisaged an extended film service in the sphere of education and particularly adult education in which current problems could be presented through the visual medium of the screen.

Film Making

A talk on "Practical Film Making," which he illustrated with a blackboard and a documentary film dealing with the Tennessee Valley Association scheme, was given by Dr. D. Ward, representative of a commercial film unit, to the Worsley (Lancs) Art and Music Society on Tuesday, December 4.

DOORMAN WHO QUIT WITHOUT NOTICE

At Derby County Court, Alexandra Theatre (Derby) was granted damage of £3 18s. 2d. against Charles F. Bridge, a doorman.

For the plaintiffs, it was stated that Bridge who was employed as doorman and handyman, left on a Saturday afternoon without notice. As a result a sum of 30s. had to be paid for his work to be done that day and 45s. extra to three cleaners during the three weeks the company was without a doorman.

Bridge, who agreed to pay 10s. monthly, said that he left because he was given cleaners' work to do.

G. E. Pickett Returns to Eagle-Lion

G. E. Pickett has now been released from his duties at the Ministry of Information and has joined the Export Department of Eagle-Lion in an executive capacity.

Before the war, Mr. Pickett was engaged on export work for G.F.D. for a number of years. Early in the war he joined the Films Division of the Ministry of Information, where he has been assistant to Sydney Bernstein on the general administration and supply of British films of all types for occupied and liberated Europe.

Mr. Pickett will continue and expand his work in this direction in the Export Department of Eagle-Lion as general assistant to Ralph Bromhead, in the control and distribution of all the overseas activities of Eagle-Lion.

The Star, Wakefield, has been acquired by the proprietors of the Savoy, Lupset, Wakefield, and its name changed to the Rex.

STUDIO NEWS AND VIEWS **By "KINE" CORRESPONDENT**

Varnel, Finishing "Unicorn," Starts on Columbia's Next Comedy at Islington : Cineguild Saves Time with Cloudglass Technique

COLUMBIA has started another British production. A few weeks ago Marcel Varnel finished direction of Formby's "Remember the Unicorn"—now he's at Islington directing a different style of comedy, "Christmas Week-end." This, says Columbia, will be the largest production made by the company in this country.

Starring Beatrice Lillie, Tom Walls and Glynis Johns, the film has certainly got off well as far as publicity is concerned.

The B.B.C. put the whole studio "on the air" on Saturday by making use of the production in its "Saturday Night Out" feature. Listeners were introduced to some of the technicians and hear a take.

The film set art director George Provis more than one problem. Among the after-the-war shortages to be overcome was that of snow substitute—so Provis set about devising his own material.

He finally found that a substance formerly used as a beauty preparation could be made into snow—but his formula, he tells me, is off the record.

Provis makes his snow in large tanks, stirring the substance into water and then forcing compressed air through the solution. This produces a white foam, suitable for sprinkling over a wide area. It retains its form for some time.

IMPROVEMENTS IN CLOUDGLASS TECHNIQUE

CINEGUILD'S "Great Expectations" has now moved to the studio floor at Denham.

The first scenes to be shot are taken from the opening chapter of Dickens' book.

A large set, covering the whole of stage 7, shows a country churchyard in which young Pip (Anthony Wager) meets the escaped convict Magwitch (Finlay Currie).

Director David Lean has made extensive use of a cloudglass for the churchyard sequences.

This device, by which the backcloth of a set is left white, and clouds painted on a sheet of plate-glass, or on a mirror, are projected on to the backcloth by an arclamp placed 8 to 10 feet from the glass, has many advantages over the orthodox scene painting.

For one thing, it saves up to a week's work on each set for the painters—a vital point for our studios, still suffering from many war shortages.

Also, technicians say, that it is possible to get a much crisper, more natural effect by painting the clouds on to glass than by painting direct on to canvas.

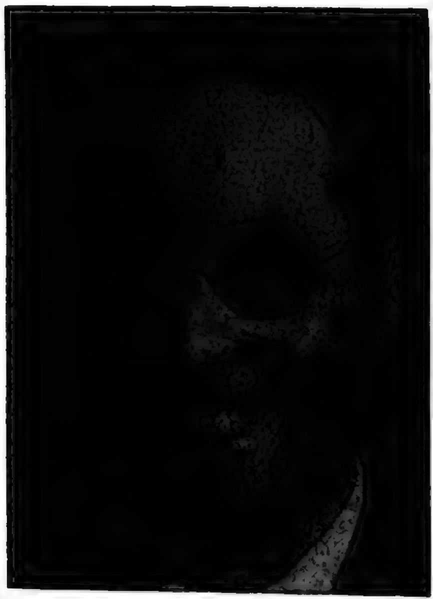
Cloudglass, I am told, was introduced into Denham by Ronald Neame, the first big production on which it was used being "Major Barbara."

A. Roberts, in charge of the cloudglass effects for "Great Expectations," has had many years' experience. Among the problems he has had to overcome for this production is that of covering an unusually large area of backcloth with cloud effects; for an area of 250 square feet, he has used 8 glasses and 3 large mirrors.

Another difficulty was that he had to match his studio clouds with those shot on location in the Kentish marshes where the unit was on location.

BRITISH NATIONAL'S TECHNICOLOR SCOOP

FOLLOWING negotiations between Louis H. Jackson and Technicolor, a contract has been signed as a result of which British National becomes the first British independent producer to have the rights to film in Technicolor.



CAVALCANTI, who has been co-producing with Michael Balcon on the Ealing story about prisoners of war, "Lover's Meeting." The last scenes were made in the studio last week and the film is now in the cutting rooms

This was reported in last week's KINE. Up to now Technicolor has only been used by the Rank organisation.

First of the subjects to be filmed in colour will be the current production, "Meet the Navy," the all-Canadian naval show being directed by Alfred Travers. Plans are to film some of the more spectacular sequences, such as the Coney Island scene, with Technicolor cameras and work is due to start on this immediately after the Christmas holidays.

Make-up tests have been completed and the necessary equipment is being moved in.

Although "Meet the Navy" will only be part-Technicolor, the script has already been handed in for British National's first all-colour subject, "Song of Romance."

This is an original story written by Lore and Maurice Cowen, who were responsible for the story of Herbert Wilcox's "I Live in Grosvenor Square."

Starring in the picture: Peter Graves and Carol Raye. The picture is a romance set in the Edwardian days.

SEQUEL TO EALING TITLE LAW SUIT

THE LATE Lady Eleanor Smith, shortly before her death, sought an interim injunction to restrain Ealing Studios from passing off its current "Lovers' Meeting" as being a representation of her novel of the same name.

Mr. Justice Homer ruled that she had not made out a case for interlocutory relief and directed that Ealing Studios' costs of the application should be paid by the plaintiff.

Michael Balcon, producer, has, however, agreed to withdraw the title "Lovers' Meeting," which is now to be called "The Captive Heart."

This gesture has been accepted by Lady Eleanor Smith's executors, who will discontinue the action and pay the studio's legal costs to date.

Says Balcon, "We decided to fight the case only because an important issue was involved for film producers and we wanted a legal ruling on it."

CRANE USED AT THE BUSH

THE current Gainsborough film, "The Magic Bow," is now in its third week of production at Shepherds Bush.

Director Bernard Knowles is working on one of the more complicated sets. The scene is a street outside the city prison in Genoa where the Count de Vermond is a political prisoner. His daughter Jeanne (Phyllis Calvert) has paid the young Paganini (Stewart Granger) to play his violin outside the prison to hide the sounds ma as a file cuts through the bars allow her father to escape.

Art director Andrew Mazzei h designed a set with a flight of sto steps reaching from the ceiling the studio to the floor, runni down beside the prison walls whi are only broken by the iron grill behind which are the prisoners.

Jack Cox (with Jack Ash operating) photographed this lo shot on the crane.

PROGRESS REPORTS

HERE ARE a few notes from t progress reports of some of th other current productions :—

"WANTED FOR MURDER"
(*Excelsior*)

Marcel Hellman, producin "Wanted for Murder" at Welwy for 20th-Fox release, has been pa ing particular attention to soun recording. More than the usu amount of time has been allocate to experiments and current rushe says the report, have proved th the extra trouble was worth whil

Star Eric Portman's voice seem to be one of the easiest for the r cording engineers to handle.

"Wanted for Murder" is no well past the half-way mark, wit an average screen time of two an a half minutes going in the ca each day. Director Lawrenc Huntington says he is satisfie with results so far.

"GAIETY GEORGE"
(*George King*)

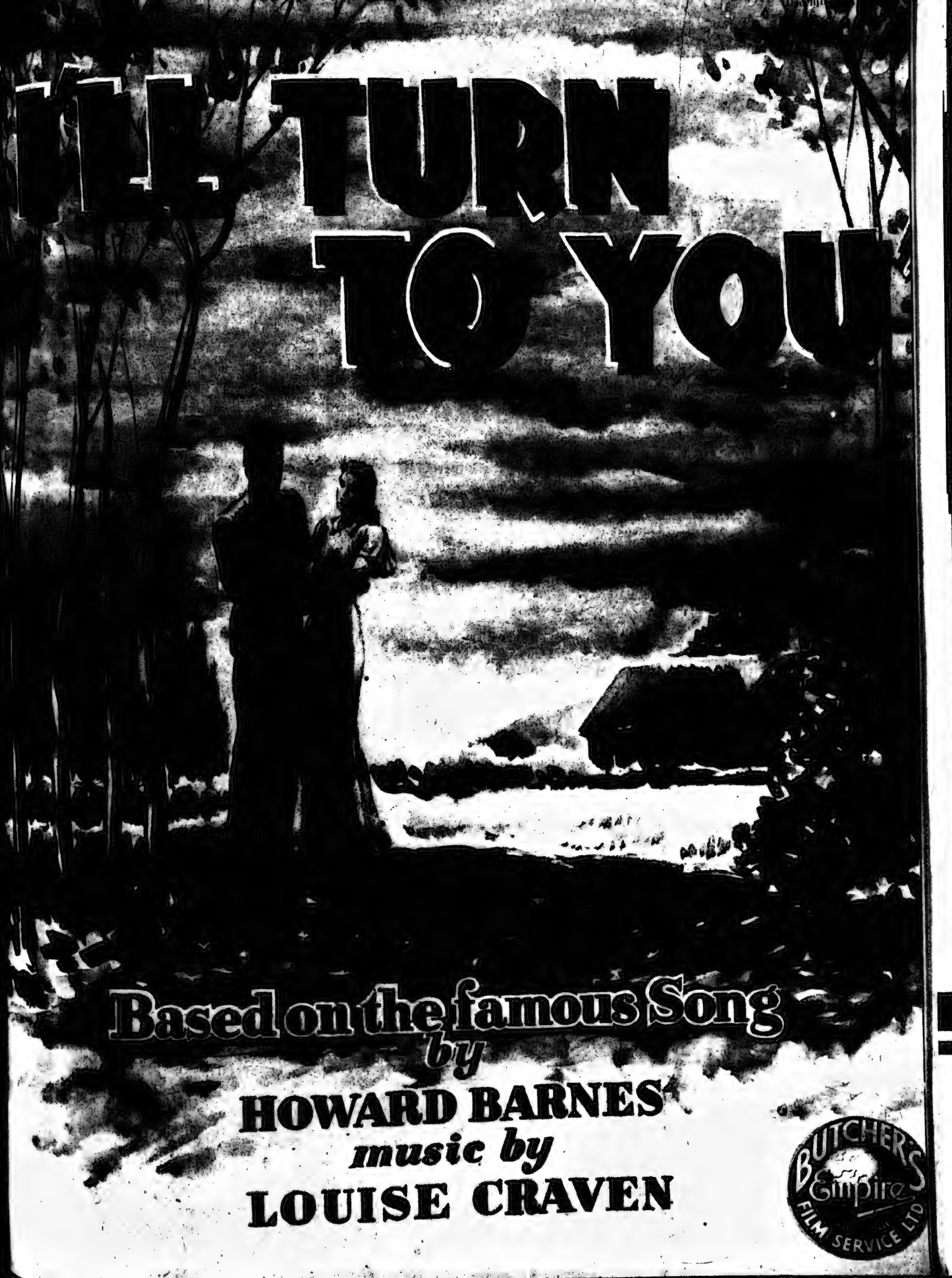
MEMORIES have been recalle at Denham this week, where George King has been shooting scenes from "Gaiety George" of the spacious days of only 40 years ago.

Victoria Station has been the bustling background for some scenes this week, both in 1914 and in 1918, for the beginning and the end of young producer Howard's fateful journey to Vienna.

"Gaiety George" stars Richard Greene and Ann Todd, with Peter Graves, Frank Pettingell, John Laurie, John Miller, Karl Jaffe and Dedeon Dedhy.

Slogan Writers Meet British Sta

Gainsborough, to help build up the star value of its product, has been running a slogan contest. The winners were introduced to Stewart Granger at Shepherds Bush. In the picture D. P. M., Bert Grabb, Miss Bramble (winner) D.P.M., L. Furness, Mrs. Barradale (winner), Stewart Granger, Tom Burdon (Gainsborough) and Bill Luckwell (G.B. Publicity)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HARRY WELCHMAN, IRENE HANDL, JOHN McHUGH, SYLVIA WELLING.
The London Symphony Orchestra and a Choir of the Welsh Guards.
(By permission of Colonel Sir Alexander Stanier, Bt., D.S.O., M.C., Commanding Welsh Guards.)

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Directed by GEOFFREY FAITHFULL.

FRANK RANDLE *in*

"HOME SWEET HOME"

Introducing as Guest Artists
RAWICZ and LANDAUER,
the World's Greatest Duo-Pianists.
with Nicolette Roeg, Anthony Pendrel
H. F. Maltby, Hilda Bayley,
Cecil Frederick, Stan Little,
Donovan & Byl, Arnley & Gloria,
Bunty Meadows. Soloist HELEN HIL

A BUTCHER MANCUNIAN PRODUCTION
Directed by JOHN E. BLAKELEY.

NORMAN EVANS & NAT JACKLEY

"UNDER NEW MANAGEMENT"

with **DAN YOUNG & BETTY JUME**
(The famous "Demobbed" Team)
and CAVAN O'CONNOR, as Guest Artis
Special items by Lynda R
The Donovan Sextette, Mendel's mal
Sextette, Percival Mackey's Orchestra
ON

A BUTCHER MANCUNIAN PROD
Directed by JOHN E. BLAKELE

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picture which shows the ladies
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wimming, Diving, Horseman-
ip, Skating, Running, Jumping,
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ppeal for both sexes.

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General Council Agrees to go on Showing M. of I. Films by 64 Votes to Seven After Long Debate

THE General Purposes Committee again asked the General Council to approve the policy of continuing to show M. of I. films and, after a lengthy discussion, members agreed to continue to show the films provided "that this item be placed on the agenda for further consideration by the General Council at its meeting in December, 1946." The voting was 64 to 7.

The committee pointed out in its report that having re-considered the reference back it had decided that the points of objection raised by the General Council members were groundless.

This is what the committee reported:—

That there is no danger of M. of I. films becoming political; if they did, members could easily stop showing them.

Payment for showing the films would be so small that the Association would do better to retain its freedom in the matter.

No time limit should be indicated so that the members could indicate at any time when they wanted the position reviewed.

Time Limit

Here are some points from the debate that followed the committee's recommendation:—

Coun. **L. G. Hill** said that his branch was willing to continue to co-operate with the Ministry provided it was able to show *all* the M. of I. films. It had been showing the flashes and monthly films, but seldom were they given the opportunity of showing the good documentaries.

Coun. **Ll. Edwards** thought this matter had been referred back so that the opinion of branches could be ascertained. He personally felt there should be a time limit for this continued co-operation, and therefore moved:—

"That co-operation with the M. of I. be continued for twelve months."

C. Isaacs seconded.

B. T. Davis was concerned that, irrespective of his private views, he was bound by the instruction of his branch to oppose the acceptance of this paragraph. The branch at its meeting had expressed the opinion that the time had arrived when the public were tired of the M. of I. films.

J. J. McCracken felt the same as Mr. Davis. His branch was opposed also.

Coun. **H. P. E. Mears** views were absolutely unchanged. He was prepared to accept the resolution of Coun. Edwards. This had been sent back for the branches to consider and the majority of them was against continuing. His branch was definitely against showing any more M. of I. films.

"We'll Co-operate"

W. Carr said that after discussion, his branch had decided it would continue to co-operate.

"If, as members are saying, they have their branches' instructions," he asked, "why can't a vote be taken on it at once?"

Lt.-Col. [illegible] **K. Lewis** hoped that a broad view would be taken. Consideration should be given to all that the Industry had done during the past six years of war.

The Association had, he said, been given every possible consideration by Government departments, irrespective of political colour of the Government, apart from Entertainments Tax. Here was a direct request from a Cabinet Minister asking it to carry on something which did not cost it anything, although it might cause some slight inconvenience.

"It ought to be done as a gesture of gratitude," he said. "Members have been able to carry on when so many others have been put out of business. It would be a grave political error either to limit or to say No."

There was no need for limitation because in nine or twelve months' time the issue could be raised again.

Taking the long view, a minor issue such as this should not imperil the good relationship which might be wanted in 1947, when many things were to be discussed of great import to the Industry, he concluded. He appealed to the General Council.

Benefit of Doubt

C. H. Whincup stated that his branch was mainly against co-operation. However, on balance, the branch had decided to give the Government the benefit of the doubt and support further co-operation, providing the subjects of the films were vetted by the C.E.A.

Coun. **H. S. Gent** reported that his branch had decided to continue to assist the M. of I. in doing something towards the rehabilitation of the country, with the proviso that the subjects of the films should be carefully vetted by the Association to make sure that there was no insidious propaganda introduced.

Coun. **F. G. W. Chamberlain** said Bristol branch had decided against the continuation, but he did not doubt it would probably agree with what had been said in favour with a limitation of 12 months. He wanted to know exactly what films this referred to?

The **President** replied that at the meeting with the Minister they had induced him to reduce the length of flashes to something like 40 or 50 ft. He had wanted 15 minutes for the longer films, but this had been altered on suggestion to nine minutes and the Minister had agreed to consult the C.E.A. in regard to type of film.

Coun. **Chamberlain**: Does this cover food flashes?

He was told that it did not.

Coun. **Chamberlain** then wanted to know if kinemas were "picked out" for these films?

The **General Secretary** said they had never agreed to any division of kinemas in the country. Each film would go to every kinema within a period of about 15 weeks.

Reporter's Summary

F. W. Morrison said that the situation had been summed up after the reference back by the last General Council in the fewest words he had ever heard, by a reporter in the North—"A tactical blunder." Obviously with a change of Government it would implicate the Association as being partisan either to a Coalition or Conservative Government.

R. H. Dewes felt that it would be an error of judgment to terminate the war-time spirit of co-operation. It was only a matter of offering to go on until times returned sufficiently to normal for the co-operation to cease. There was nothing political about it.

If there was anything of a political nature in the reels, he continued, it would defeat its own ends, but to suggest that there was no longer a need for the Government to have an opportunity of making its voice felt on certain subjects was not in accordance with facts.

Continued in column 4

At the U.A. Convention

Snapped at last week's United Artists' Convention dinner. L. to R.: "Bobby" Dubow, General Sales Manager; Edward C. Raftery, President; David Coplan, Managing Director, and Gradwell L. Sears, Vice-President.

THAT COMMAND BROADCAST: MORE C.E.A. DISCUSSIONS

ECHOES of the B.B.C. Royal Command show broadcast were brought up by the General Purposes Committee. It submitted some letters. One letter was from the B.B.C. Director-General, W. J. Haley, who wrote:—

"The Chairman has considered your letter of November 27 and has asked me to deal with it.

"We have, of course, no knowledge when the next Royal Command Performance will be, and we cannot give any undertakings to restrict ourselves whenever it may be necessary for us to take the appropriate measures to deal with the broadcasting side of it. Presumably it will not be for something like a year, and if you wish to approach the Corporation at a later date your proper course would be to get in touch with Mr. Standing again when you judged the time to be appropriate."

The second letter was from Michael Standing, director of B.B.C. Variety, who wrote:—

"Thank you for your letter of November 27. I take it from your first paragraph that the facts which you refer to as having been elucidated are that we undertook at our meeting to notify you of our intentions regarding next year's Command Performance before giving them any publicity and not that we should consult you as to what they should be.

"That being the case there would appear to be no point in arranging for your delegation to come and see me at this stage. I will, however, communicate with you should the occasion arise next year."

T. France immediately wanted to know with whom the committee would take this matter up.

The **President** answered that Mr. Hinge, who was interested in the theatrical world, would discuss this with the Association at a joint meeting.

C. P. Metcalfe said that the committee should consider whether or not Buckingham Palace should be approached to have the name "Royal Command Performance" altered. It was not correct as it was a trade charity which their Majesties had agreed to attend and such a name gave it an importance it did not deserve.

The **General Secretary** said that this was a valuable suggestion which could be used when the right time came.

Continued from column 2

He hoped the General Council would continue its support.

Scotland's View

Sir **Alexander King** said that the Scottish branch was in favour of continuing the support. He thought that if it were turned down, on calm reflection, afterwards it would be realised that a grave error had been made

He would like people who said "This is just another favour for the M. of I." to consider the set-up of the M. of I. It was the one department which took the advertising of every Government department, so if it were turned down, all Government departments would be offended. If it were not for the M. of I. all of these departments would be putting forward their own stuff.

Members could not afford at this moment to turn down what was in effect the whole of the British Government. It should be stressed with the Ministry that all members should have something worthwhile.

Coun. **Ll. Edwards** withdrew his motion, and on a show of hands, the paragraph was adopted, 64 voting in favour and 7 against, with the proviso:

"That this item be placed on the agenda for further consideration by the General Council at its meeting in December, 1946."

"Rake's Progress"

Griffith Jones and Jean Kent as they appear in the Individual Production of RAKE'S PROGRESS released by Eagle-Lion

COMMITTEE CONSIDERS THE NATIONAL AGREEMENT

THE General Purposes Committee reported having spent most of its time considering the proposals left by T. O'Brien, M.P., for a new national agreement, but it has not concluded its deliberations. It will be necessary for the General Purposes Committee to hold a further special day's session early in the New Year to consider this draft.

It was reported that the proposed meeting with Mr. O'Brien to consider the national agreement must take place prior to the next General Council meeting, and this would necessitate a special meeting of the General Purposes Committee.

Coun. H. SIMPSON moved, and Capt. S. W. CLIFT seconded, and it was agreed:—

"That the next General Council meeting be deferred to Thursday, January 10, to allow of the General Purposes meeting on Tuesday, January 8, and the meeting with Mr. O'Brien on Wednesday, January 9."

Deferment of Young Projectionists

A reply from the Board of Trade concerning the deferment of young projectionists was noted with approval.

16-mm. Discussions

It was reported that the K.R.S. is willing to meet the C.E.A. to discuss 16-mm. competition and recommends that this be dealt with by the Joint Committee of the C.E.A. and K.R.S.

Supplementary Newsreel Contract

The report on the discussions with the Newsreel Association for the abandonment of the Supplementary Newsreel Contract was presented and approved.

No Summer Conference

The desirability or otherwise of holding a summer conference in 1946 was discussed.

C. P. METCALFE moved, A. FREEDMAN seconded, and it was agreed "That no Summer Conference be held in 1946."

This decision followed the submission of a report from the General Purposes Committee which stated that it had been impossible to arrange for accommodation at suitable places in England.

The committee proposed to explore the possibilities of a Summer Conference in Dublin.

Mr. A. W. Green

A. W. GREEN said that he was very gratified, on his arrival in Cairo, to receive a letter from the General Secretary giving him the good wishes of the delegates and congratulations on his appointment. He had returned on Sunday morning and rather than reply by letter he had come personally to thank all members of the General Council for the wonderful friendships he had made during the years he had served on the Council. He hoped it would not be taken that he was leaving the Industry in this country or permanently leaving the General Council as he would possibly be coming back and perhaps join them once again.

The PRESIDENT (G. H. Scarborough) replied that all were glad to see him and sincerely hoped his stay in England would be a happy one.

New Members

Thirteen new members were elected.

◆

NEWSPAPER TO HELP C.T.B.F.

Correspondence with Associated Newspapers which requested support for the "*Daily Mail* Jubilee Film Star Ball" to be held early in the New Year to benefit the C.T.B.F. was read.

T. France stated that the B.F.P.A. had given approval in principle and the members of the K.R.S. were to consider it on the same lines. Mr. Bromhead had asked him to say, if permission were given by the C.E.A., members would not be bound to buy tickets, nor would they be worried with them, but rather it was a question of the public buying. He would like the Association's approval.

It was agreed to support the event.

C.E.A. Leaders Interview Army Chiefs : Anx ty a Possible Formation of Co pan to Supply Films to the Tr ops

ANXIETY was felt by some members over the pr al of t Army Council to form a company under its rol whi would look after the supply of entertainment films troops the occupied areas, training films for overseas and inme films for certain isolated units in the home forces. s we told that the president, vice-president and general ry h interviewed the Quartermaster-General on the matt

The General Purposes Committee report pointed out that it is possible that the C.E.A. and K.R.S. will meet to discuss the matter at a future date.

The president and general secretary had been invited to join a panel of honorary advisers.

First—Suspicion

Coun. L. G. HILL asked that before anything definite was done, the whole matter should come before the General Council, as he viewed this with suspicion. While the war was possibly not over for the War Office it had reached its conclusion for the C.E.A.

Patronage had dropped off considerably and concentrations of troops had been greatly reduced. and in the majority of instances there was no longer anything that the commercial kinemas could not take care of within their areas.

For the Army Council to start an Army Cinema Company under civilian direction by a permanent officer of the A.K.S. was another way of forming a circuit against which there would be no chance of competition, as the films would be shown to the troops at greatly reduced charge.

The GENERAL SECRETARY drew attention to the working of the report, where it was stated "This invitation can be dealt with when more definite details of the scheme have been approved by the General Council. The details would be submitted to the General Council for approval or rejection."

Secondly—Queries

Coun. H. P. E. MEARS wanted to know if the Committee set up by the General Council had been dissolved, and if so, at what date? He wanted assurance that if this panel were set up, no members would be placed upon it unless nominated in a constitutional manner by the General Council. He recalled a few years when he had read in the Press about somebody being invited out to lunch and before anyone was aware one institution was closed down and another opened up. He would oppose any backstair methods which had been put up under the guise, during the war, of "emergency."

Thirdly—Objections

T. FRANCE had objections to the words "in certain areas where the local facilities might not be adequate," and wished to know who was to judge whether they were adequate or not.

The GENERAL SECRETARY pointed out first of all that the War Office Committee was still in existence and would only end when the A.K.S. was wound up. There was no intention to jeopardise the leases and rights of members.

Coun. MEARS stated that his attacks were not meant personally, but he was not going to let anything go by for the sake of sentiment.

D. C. WALLS asked whether E.N.S.A. did not provide adequate entertainment, and, if so, there was no reason for the formation of this company.

The PRESIDENT stated that E.N.S.A.'s film activities were being limited at the end of the year.

T. E. MERRELLS asked if it were a *fait accompli* that A.K.S. became a civilian organisation on January 1?

The GENERAL SECRETARY said that A.K.S. would be wound up at of t year, but there was ne ov lapping. It would pas er of functions to the civilia tion.

Lastly—Approval

Being put to the vot eport the committee was appro a la majority.

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New Book

BRITISH FILMS IN WARTIME

The British Film Year Boo Compiled by Peter Noble. For word by Sir Alexander Korda, an introduction by J. Arthur Ran Citizen Press, Egham, Surre 21s. net.

IT may be regarded as a prop tious sign of the optimist attitude of the public to Britis films that it has been thoug profitable to publish a year boo devoted solely to British films.

Because of its restriction to fe ture films produced in this countr during the war, the informatio therein is limited, but within th limits set to the volume it will b found useful by a large section o the public interested in fil matters.

Roughly, the 280 pages of th book can be divided under th headings of Historical Survey (6 pages), Biographical Index (1 pages) and 80 pages of stills exce lently reproduced on art paper. A the end is a list of British featur films produced during the past fiv years.

Sixty pages are none t ny i which to review the gr of th British film industry riese Greene to J. A. Rank, b mai events are there. The r ha held the balance fair wee American and Britis rest where these are not id an except for a statemen th struggle for world mark wee Britain and America " root in chicanery and sharp tice which have been notabl ure of the relations between oo and Britain in the last rs. there is little to which a ca object.

A few slips may be n Si *Thomas* Jury did not org th supply of films to troo rin the first world war or bec rec tor of the departmen th Ministry of *Info tion* "William" *and* "Prop da" should be substituted. Tech colo should be spelt without a " a it is a trade name. gust Lumière was the brother, t th son, of Louis Lumière. B.

London Branch's Managers' Section Goes Ahead to Negotiate

"MAKE US SELF SUPPORTING"

THE separate section for managers within the London and Home Counties branch is contemplating a membership in the neighbourhood of 400 at least, according to a report submitted by Arthur Taylor, secretary of the L. and H. C. branch, to the General Council.

The section, he said, is anxious that no time should be lost in it becoming known as to when the natural developments of the separate section will take place.

The Committee accordingly recommends the General Council to indicate that in February it will be willing to carry out its promise to begin negotiations, for a national agreement on conditions and wages for managers with the National Negotiating Committee of the Separate Section for Managers. This would have the effect, too, of bringing the National Negotiating Committee together, and when they assemble the letter from the London and Home Counties Branch can be passed to them for their consideration and for them to make such recommendations as they desire.

In the meantime other Managers' Sections should take note of the fact that these national negotiations will begin in February so that they may consider and discuss the various points which they would like to instruct their delegate to the National Negotiating Committee to press.

Self-Supporting Section

The following letter from the London and Home Counties branch concerning their Managers' Section was presented.

"A committee meeting of the Managers' Section of the branch made the following recommendations:—

"1. That the separate section should not consist of manager nominees.

"2. That the separate section should comprise the following:—

Managers, assistant managers, relief managers and trainee managers.

"3. That the separate section should be self-supporting and only those paying the annual subscription be eligible for membership.

"4. The annual subscription to be one guinea for managers, assistant managers and relief managers and 10s. 6d. for trainee managers for one year or probationary period, whichever is the shorter.

"5. The separate section to be constituted on the same lines as the C.E.A., i.e., General Council and branches, with a general secretary who shall be remunerated.

"6. That the London and Home Counties branch of the separate section should be represented by six representatives on the National Negotiating Committee of the section."

Arthur Taylor, the secretary, went on to say that the view was very forcibly expressed that managers would prefer a self-supporting body in accordance with the status of the profession and this would be the only means of attracting a large and representative membership.

Better Publicity Plea

The committee of the L. and H.C. Managers' Section is very anxious to get on with the job. Several members of the committee, whilst disassociating themselves from the C.M.A., expressed the opinion that the publicity of that body was effective.

It appeared to them that until the rules of the association are changed in March next their hands are somewhat tied in publicity for the separate section and the recruitment of members, and I was wondering whether you could suggest what form of publicity could be used by them for this purpose. They want to go forward and any suggestion you can make would indeed be helpful."

In connection with film rentals, the General Purposes Committee was asked to report further on the subject and that in the meantime there should be no report made of the discussion.

Martha O'Driscoll as she appears in Universal's UNDER WESTERN SKIES for early G.F.D. release

K.R.S. APPROVES OF PROPOSED ARMY RELEASE SYSTEM

"We are out of Step with America"

NEW arrangements for the supply of films to troops come into practice in the New Year as a result of the closing down of the Army Kinematograph Service.

The issue was discussed by the K.R.S. last week.

The Army Council proposes to set up a semi-civilian corporation to handle distribution of films. It will handle instructional and educational subjects and with them will require a certain number of entertainment films for screening in centres more or less remote from towns.

The new body will function both in the United Kingdom and overseas, and members of the K.R.S., when considering the new set-up on Thursday last, made a clean distinction between methods of supply appertainable to these two areas.

Supplies to the Continent

With regard to supplies of films to troops on the Continent, it was pointed out that American affiliate companies in this country had no power to enter into arrangements for the supply of films outside the borders of the United Kingdom, and that supplies to troops on the Continent would be governed by arrangements made by New York offices.

New York would be supplying films to American armies of occupation, and it would be improper to have one basis of supply to British and another to U.S. troops.

"We have been somewhat out of step with America on this matter," it was stated. "We ought to see that the supply of films to these areas is orientated on a special basis."

With regard to supplies in this country, this was felt to be a matter for individual booking with renting companies. The situations would be very few, and an all-embracing deal would not be possible.

Profits to Army Fund

It appeared from a letter to the President of the K.R.S. that the new organisation hoped to obtain films at a cheap renting figure, as it was stated that the new organisation would be operated on a self-supporting basis, that profits would be small and would be allotted to the Army Benevolent Fund. It might be possible to make a donation to the Cinematograph Benevolent Fund.

Films Help Troops' Morale

The letter, which was signed by the Q.M.G. General, Sir T. Riddell Webster, paid tribute to the value of films supplied by renting companies to the morale of troops, both at home and overseas.

A member of the K.R.S. emphasised the difference between films supplied under the old arrangement, when troops saw films free, and the present. Wherever charges for admission are made, the supply should be handled on a business basis.

It was eventually agreed that so far as supplies to camps in this country are concerned, there should be consultations with the C.E.A. before a conclusion was arrived at. Outside this country it was a matter, so far as American films are concerned, for the "home offices" in America.

As the present arrangement for the supply of films to the A.K.S. and D.N.S.E. ends on December 31, there would be a cessation of ordering after that date except on the new arrangement.

Representation on Panel

Major Baker stated that it was proposed to set up an advisory panel in connection with the new corporation, and asked if the K.R.S. wished to be represented upon it. Unanimous approval was given.

The Corporation will be civilian staffed and governed by a council of Army officers, who will have the advantage of advice from the panel, which will include other than film interests.

LUTON MAY HAVE SUNDAY SHOWS

Luton, a stronghold of the Lord's Day Observance Society, may soon open its kinemas on Sundays.

At a recent meeting of the Town Council it was decided, with a division, to accept the proposal submitted by the Watch Committee, and to instruct the Town Clerk to prepare the necessary draft orders.

Bolton Watch Committee has transferred the licence of the Regent kinema, Deane Road, from Miss Doris Walsh to John Blackburn.

K.R.S. AND 2,000-ft. REELS

FRANK HILL, Secretary of the K.R.S., reported to the Council on Thursday regarding regulations for storing films in Glasgow.

Renters, he said, were sending out films on 2,000-ft. reels, and while there was nothing in English regulations which prohibited this Glasgow Corporation was exempted from these regulations and had rules of its own, which it was understood might undergo a change.

The Glasgow regulations allowed films to be stored in tins of "a thousand feet or a reel, whichever was the greater." This was an ambiguous wording. New regulations might create difficulties.

A member stated that there was no greater risk of fire when reels were in 2,000-ft. lengths than in 1,000-ft. lengths.

Eventually, it was left for Mr. Levy, K.R.S. representative in Glasgow, to deal with the matter.

Fan Magazine Advertising

Advertising in fan magazines was discussed at some length, and a resolution which had been rescinded but the rescission overlooked was again passed that advertising should not be undertaken in such magazines. As, however, two members of the Council had commitments with *Picturegoer* it was agreed that these should be carried out until the expiry of the contract.

Film Ball Decision

The booking of advertising space in a souvenir programme of a Film Ball being arranged to celebrate the 50th anniversary of the founding of the *Daily Mail* was resolved against by a unanimous vote. Participation in the function in other respects was left to individual choice.

A lengthy discussion took place regarding the allocation of a sum of £41,800, being earnings of 16-mm. films screened to troops regarding which no details of individual receipts was possible. It was decided to allocate on a basis of the society's membership subscription.

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Obituary

SHE FOLLOWED IN HIS FOOTSTEPS

The death has occurred of Mrs. Annie Walford, of Fowey, Cornwall, late manageress of the Troy, Fowey.

The Troy is owned by the Hill brothers who purchased it from Mrs. Walford.

She was the widow of Will Walford, known in the West Country for the road shows "Walford's Welsh Maids." She leaves one daughter, Mrs. Peggy Cottle.

The Walford family was amongst the first to show films in this country—in Queen Victoria's reign.

HIS LIFE'S WORK

William Shaw, manager of the Rhul, Rutherglen, died on December 9 at King's Park, Glasgow. He had been in the trade for most of his life and was formerly manager of the Waverley Picture House, Shawlands, Glasgow.

KINE. Showmen Top List of Columbia "A Song to Remember" Prizewinners

A SURVEY OF RESULTS BY

The Showman

DURING recent months I have been able to comment on a large number of managers' ideas for exploiting Columbia's Technicolor picture, "A Song to Remember." Jos. Friedman, managing director of Columbia, has always followed a policy of backing the publicity of his pictures whenever possible—that's why he backed "A Song to Remember" with a £300 exhibitors' contest. I can now pass on to the many competitors the results of this £300 G.-B. circuit contest.

WINNER OF DIVISIONAL PUBLICITY MANAGER'S PRIZE:—

A. W. Hall, Scottish Division (Cup and £35).

WINNERS OF MANAGER'S PRIZE:—

Frank Bradley, Regent, Sheffield, first prize (Cup and £35).

Jack Hanbury, Gaumont Palace, Hammersmith, second prize (Cup and £25).

W. A. Benn, Gaumont, Lewisham, third prize (Cup and £15).

SPECIAL AWARDS:—

J. Bennett, Casino, Liverpool (£10).

A. J. Brown, Gaumont, Birkenhead (£10).

Maurice Cheepen, Gaumont State, Kilburn (£10).

R. Todd, Gaumont Palace, Derby (£5).

A. Foster, Hippodrome, Nottingham (£5).

Jimmy Lynton, Palace, Swindon (£5).

S. V. Murdock, Gaumont Palace, Princes Park, Liverpool (£5).

Eric Hudes, Electric, Halifax (£5).

Gaumont-British divisional publicity managers and managers deserve congratulation for the way they went to work to overcome the difficulties created by restrictions and shortage of material.

It is encouraging to see that members of the Kine. *Company of Showmen rank high among the winners in this Columbia contest.*

Here are some of the high lights of the campaigns:—

"Bill" Hall, the divisional publicity manager for Scotland, took the first prize in the D.P.M.'s section with a showmanlike coast-to-coast campaign covering every first-run G.-B. kinema in Scotland, including the Classic in Belfast.

The newspapers in the various towns were serviced with stills and stories well in advance of the playing dates of the picture and Press shows were arranged, as a result of which 460 editorial inches, including the publication of 27 scene stills, and 54 inches of free advertising display space was secured.

Mr. Cormack, the manager of the Rialto, Kirkcaldy, is a racing pigeon fancier. He arranged for a number of his birds to be dispatched from various parts of Scotland as far away as Aberdeen and Glasgow, each bird carried a message of greeting for the success of the film. The birds were so timed to arrive within the hour immediately preceding the opening of the picture on the first day and as they arrived home they were taken to the theatre and placed in a window reserved for them on the theatre main entrance.

Bradley's Success

Frank Bradley, of the Regent, Sheffield, winner of the managers' first prize, and a leading Kine. Company member, put over a comprehensive campaign.

Readers will remember my description of how he tied-up with the Sheffield *Evening Star* 19th Walk. Bradley cashed in by lining the route with quad-crown posters worded "Worth walking miles to see—'A Song to Remember,' coming to the Regent."

Another feature of his campaign was an open-air concert on a blitzed site twice daily, given on a van with a vocalist singing "So Deep is the Night," and Charles Rogers, pianist, playing the compositions of Chopin.

Jack Hanbury, of the Gaumont Palace, Hammersmith, who won the second prize, also put up a good campaign. He made outstanding use of a telegram sent to him by Sid Inman, the manager of the New Gallery, where the picture had its West End presentation. A large blow-up was made.

He provided gramophone records of Chopin compositions to the Osram, G.E.C. Lamp Works to be played during the lunch hour. 6,000 girls and 1,000 men are employed at this factory.

Lewisham Scheme

W. A. Benn, manager of the Gaumont, Lewisham, and a regular Kine. showman, carried off the third prize with another campaign which deserves every tribute.

Every inch of the lobby, stairs and corridors carried artistic displays for the film, consisting of enlargements, suitably draped and illuminated by concealed lighting giving a Technicolor effect.

A stage show was put on and factories, public houses and restaurants were provided with the Red Cross Penny-a-Week Fund collecting boxes and double crown posters on linen. The top half of these posters carried credits for the picture, "A Song to Remember."

Special Prizes

So excellent were the campaigns of managers Cheepen (Gaumont State, Kilburn), Bennett (Casino, Liverpool) and Brown (Gaumont, Birkenhead) that they were awarded special prizes of £10 each.

All these managers regularly sent me material for criticism.

Cheepen put up a magnificent show, principally making use of his stage and the circle lounge. He borrowed the original piano used by Chopin on his concert tour of this country in 1848 and daily recitals were given on this by Terence Casey.

Manager Brown, you will remember, high-lighted his campaign with a special stage prologue of a scene from the picture played by the Birkenhead Carlton Players. Brown is an old Kine. Company member.

Manager Bennett, of the Casino, Liverpool, produced a campaign which would have done credit to any first-run house in Great Britain. One idea was to put a special story of the film on the film page of the Liverpool *Boys' Magazine*, which has an extensive circulation.

I can't spare the space for commenting on more of the prize-winning ideas, but the other winners have all done well—many of them, including managers Todd, Foster and Murdock being regular "Showmanship" feature contributors.

Well, congratulations Company members and all other winners. Finally, a word to the unsuccessful G.-B. managers: Don't dishearten. Keep trying. We can't always put over the "top" stunt.

The Stunt That Won a Prize

This stunt—a tie-up with the "Sheffield Star" annual walking race—helped to win Frank Bradley, manager of the Regent (G.B.), Sheffield, the first prize of £35 and a cup in the Columbia A SONG TO REMEMBER contest. The "KINE." Showman described this stunt earlier in the year when it was submitted by Company member Bradley

RKO ANNOUNCES ITS EARLY 194 TRADE SHOWS

AN indication of the box-office power of RKO-Radio's forthcoming new programme is contained in the list of features, many of them completed, which are likely to be screened to the Trade during the first quarter of 1946.

"The Bells of St. Mary's," co-starring Bing Crosby and Ingrid Bergman, and produced and directed by Leo McCarey, has now been completed.

Preview reports reaching this country from America state that the film is not only the biggest of the current year, but ranks as a milestone in the history of the Industry.

Both co-stars, as well as McCarey, won the Academy Awards in their respective spheres of activity in 1944.

Boasting a warm, human and stimulating story, "The Bells of St. Mary's" is said to offer the maximum of entertainment for audiences of all types.

Trade show plans will be made after the arrival of the first print.

"The Spanish Main" is now completed and is already breaking records on its American key runs. Co-starring Paul Henreid, Maureen O'Hara and Walter Selzak, and produced in Technicolor, "The Spanish Main" is a thrilling romantic adventure centred in the colourful period of the seventeenth century. It has been produced on the greatest possible scale by RKO-Radio, and abounds in some of the most spectacular action that has ever been screened.

Frank Borzage produced and directed.

Here again RKO-Radio are awaiting the first print before setting Trade show arrangements.

International's Next

International Pictures' newest offering, "To-morrow is Forever," has been described by the American Press as one of the most brilliant dramas ever made. The new film co-stars Claudette Colbert, George Brent and Orson Welles, and introduces Richard Long, a young leading man for whom a great future is predicted. RKO-Radio hope to show "To-morrow is Forever" early in the New Year.

Another first-class offering now completed is "Those Endearing Young Charms," in which Robert Young a Laraine Day are co-starred. Young r cently won great critical acclaim f his outstanding portrayal with Doroth McGuire in "The Enchanted Cottage

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PATRON LOSES CLAIM FOR DAMAGES

A claim by Miss Nellie Cross a dressmaker of Sligo, Eire, fo £131 damages from the director of the Gaiety, Sligo, for injurie received when she fell in th kinema, was dismissed in the loca circuit court.

It was stated by plaintiff, wh alleged negligence, that no attemp was made to show her to her sea in the balcony, and in the dimme light her foot caught in the carpe and she fell and injured her eye and nose. She had been off wor since May 7 and had lost £3 week.

Ken Paton, manager, denied tha the lights were dimmed. When h picked Miss Crosse up she sai she did not want a doctor and ac cepted seats for the next night.

It was stated that the carpet wa examined after the accident an found to be in order.

Judge Fionan Lynch dismissed the claim but did not allow costs.

Italy Makes New Regulations

The new Italian film regulations based upon the agreement arrived at early in 1945 by American British and Italian representatives are now in being. They were pub lished in the official Government Journal on November 3.

All the former fascist regulations have been abrogated and the free entry of motion pictures into Italy is permitted by the decree.

Paramount

Greets you for

with . . .

... the Greatest array of Box-Office product in 33 years service to the Industry

"ROAD TO UTOPIA"

BING CROSBY . BOB HOPE . DOROTHY LAMOUR

Their Latest and Greatest—"The Unbeatable Team in their Unbeatable Best."

Hal Wallis'

"LOVE LETTERS"

JENNIFER JONES . JOSEPH COTTEN

Ann Richards . Cecil Kellaway . Gladys Cooper

Mystery-packed Romance from the Novel by Chris Massie.

B. G. De Sylva's

"THE STORK CLUB"

BARRY FITZGERALD teamed with BETTY HUTTON in his Greatest Role since "Going My Way," with Don DeFore . Robert Benchley . Andy Russell

"HOLD THAT BLONDE"

EDDIE BRACKEN . VERONICA LAKE

Albert Dekker . Willie Best

The atomic bombshell of Thrills, Chills, and Laughter.

"KITTY"

PAULETTE GODDARD . RAY MILLAND

PATRIC KNOWLES . Cecil Kellaway

Reginald Owen . Constance Collier

"From Rags to Riches"—PAULETTE GODDARD as the Gamin who becomes a Duchess in a Spectacular Romantic Drama of London in the 1780's, from the Rosamund Marshall Novel.

"MASQUERADE IN MEXICO"

DOROTHY LAMOUR . ARTURO DE CORDOVA

PATRIC KNOWLES . Ann Dvorak

Breath-taking Spectacle in Romantic Mexico, introducing a Sensational "Beguine" created specially for DOROTHY LAMOUR.

"TWO YEARS BEFORE THE MAST"

ALAN LADD . BRIAN DONLEVY

WILLIAM BENDIX . BARRY FITZGERALD

Howard da Silva . Esther Fernandez

Richard Henry Dana's Masterpiece of the Sea, a Story set on the Wide Canvas of the Ocean—a Thunderbolt of Action and Drama.

"CROSS MY HEART"

BETTY HUTTON and SONNY TUFTS Score a Bullseye in a Comedy-Thriller—with the Accent on the Comedy.

.. from PAR

"THE WELL-GROOMED BRIDE"

RAY MILLAND and OLIVIA DE HAVILLAND with SONNY TUFTS in a sparkling Well-Groomed Box Office Comedy.

"THE VIRGINIAN"

(TECHNICOLOR)

JOEL McCREA . BRIAN DONLEVY . SONNY TUFTS
Barbara Britton . Fay Bainter

The Owen Wister Classic brought to the Screen on a Stupendous Scale.

"MISS SUSIE SLAGLE'S"

VERONICA LAKE . SONNY TUFTS
Billy DeWolfe . Lillian Gish

Dramatic picturization of the Augusta Tucker best-seller, introducing Paramount's exciting new star discovery, JOAN CAULFIELD.

"OUR HEARTS WERE GROWING UP"

GAIL RUSSELL . DIANA LYNN
BRIAN DONLEVY

Youth has a wild fling in this High-Speed Comedy of Adventure and Romance.

"THE BLUE DAHLIA"

ALAN LADD . VERONICA LAKE
William Bendix . Howard da Silva

Thrill-packed Murder Mystery by Raymond Chandler, reuniting the Stars of "This Gun for Hire" and "The Glass Key."

"THE TROUBLE WITH WOMEN"

RAY MILLAND . TERESA WRIGHT
Brian Donlevy . Iris Adrian

Two of the Screen's outstanding Personalities in a slick Romantic Comedy about a Professor who is said to advocate Wife-beating.

"CALCUTTA"

ALAN LADD . WILLIAM BENDIX
GAIL RUSSELL . June Duprez

Big-scale adventure drama of the Orient with the LADD-BENDIX Team at their Toughest and Roughest.

"TO EACH HIS OWN"

OLIVIA DE HAVILLAND . JOHN LUND
Mary Anderson . Roland Culver

Daring and Powerful Romantic story, with 25 eventful years of a Woman's Life laid bare. It's a Charles Brackett "Original!"

"THE BRIDE WORE BOOTS"

BARBARA STANWYCK . ROBERT CUMMINGS
DIANA LYNN . PATRIC KNOWLES

Domestic Laugh Riot and one of the "Horsiest" Pictures yet made, with BARBARA STANWYCK as a fanatical horse-lover married to a man who abhors them.

Irving Berlin's

"BLUE SKIES"

(TECHNICOLOR)

BING CROSBY . JOAN CAULFIELD . FRED ASTAIRE
Billy DeWolfe . Olga San Juan

Thrilling Romance staged within Framework of a Cavalcade of Irving Berlin hits of the past 25 years. With the same team as "Holiday Inn."

"THE IMPERFECT LADY"

RAY MILLAND . TERESA WRIGHT
Reginald Owen . Virginia Field
Sir Cedric Hardwicke

Victorian England Romance with an Ingenious Murder Twist, co-starring the Hit Team of "The Trouble With Women."

"MONSIEUR BEAUCAIRE"

BOB HOPE . JOAN CAULFIELD
Cecil Kellaway . Joseph Schildkraut
Marjorie Reynolds . Patric Knowles
Constance Collier . Reginald Owen

Hilarious adaptation of Booth Tarkington's Celebrated Story, with BOB HOPE in the Rudolph Valentino Role!

Hal Wallis'

"THE STRANGE LOVE OF MARTHA IVERS"

BARBARA STANWYCK . VAN HEFLIN
LIZABETH SCOTT . Kirk Douglas

Murder drama-de-luxe from the Magic Hand of Hal Wallis who gave you "The Affairs of Susan," "You Came Along" and "Love Letters."

"EASY COME, EASY GO"

BARRY FITZGERALD . DIANA LYNN
SONNY TUFTS

Academy Award winner, BARRY FITZGERALD, as a Lovable Old Rascal with a Penchant for playing the races and other worldly pastimes.

"LADIES' MAN"

EDDIE BRACKEN . CASS DALEY
VIRGINIA FIELD . Spike Jones and Orchestra
Johnny Coy

Rib-tickling Comedy about a Texas millionaire's misadventures in the Big City.

"CALIFORNIA" (TECHNICOLOR)

RAY MILLAND . BARBARA STANWYCK
BARRY FITZGERALD

Mammoth adventure-spectacle of the Gold Rush Days with a trio of Hollywood's Biggest Stars in their Finest Roles.

MOUNT!

[illegible]

"FRENCHMAN'S CREEK"

"PRACTICALLY YOURS"

"AND NOW TOMORROW"

"THE UNSEEN"

"HERE COME THE WAVES"

"BRING ON THE GIRLS"

"SALTY O'ROURKE"

"THE AFFAIRS OF SUSAN"

"INCENDIARY BLONDE"

"YOU CAME ALONG"

"DUFFY'S TAVERN"

"THE LOST WEEKEND"
DIARY OF A DIPSOMANIAC

3 GREAT RE-ISSUES

- ★ *The Lives of a Bengal Lancer*
- ★ *Souls at Sea*
- ★ *Sign of the Cross*

. . . and more to follow

EXTRAUDIENCE SHORTS

PUPPETOONS in Technicolor
POPEYE the Sailor Cartoons in Technic
SPEAKING OF ANIMALS
GRANTLAND RICE SPORTLIGHTS
LITTLE LULU in Technicolor
NOVELTOONS in Technicolor
TWO REEL (British)
UNUSUAL OCCUPATIONS, Magnacolour
POPULAR SCIENCE, Magnacolour

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Paramount's

TECHNICOLOR FEATURETTES

set a new high in . . .

STAR VALUES · NAME BANDS
ORIGINAL SONG HITS · GORGEOUS COLOUR

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and the greatest news of all

BRITISH PARAMOUNT NEWS

BASE *your* RESOLUTIONS *for* 1946 ON *the* EXPERIENCE *of* 1945

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Bad Company **(New Realm)**	45 min. (—)	———	A cripple girl's rise to ballet success. Unconvincing and amateurish.	**Possible filler, worth quota ticket for the not too critical (C).**
Beyond the Seven Seas **(General F.D.-Universal)** **—American.**	59 min. (U)	Rod Cameron, Jennifer Holt, Eddie Dew.	Breezy vest-pocket western. Straightforward versatile action, picturesque scenery.	**Good outdoor second. (CC)**
Doll Face **(20th Century-Fox)** **—American.**	80 min. (U)	Vivian Blaine, Dennis O'Keefe, Carmen Miranda.	Spectacular yet refreshingly intimate triangle musical-comedy drama of show business. Story good, cast versatile and numbers tuneful.	**Capital light booking. (C)**
†Dolly Sisters (The) **(20th Century-Fox)** **—American.**	114 min. (A)	Betty Grable, June Haver, John Payne.	Spectacular Technicolor musical based on the Dolly Sisters. Stars grand; numbers tuneful.	**Excellent light booking. (C)**
Fairy Tale Murder **(General F.D.-Universal)** **—American.**	64 min. (A)	Gloria Jean, John Qualen, Keefe Brasselle.	Clumsy murder mystery melodrama. Title and cast sole assets.	**Doubtful booking. (NC)**
***Footlight School** **(New Realm)—British.**	36 min. (U)	———	Novel, intelligent British interest featurette of life in a dancing academy.	**Very good feature quota fill-up for the majority of halls. (C)**
Honest John **(Columbia)—American.**	66 min. (U)	Ken Curtis, Cheryl Walker, Big Boy Williams.	Western musical burlesque. Story slight; humour laboured; guest talent versatile.	**Acceptable second. (C)**
***India Strikes** **(Butcher's)—British.**	35 min. (U)	———	Forthright cameo documentary; first-class screen reporting, illustrating India's contribution to victory. Feature quota ticket.	**Excellent general featurette. (C)**
Midnight Raiders **(General F.D. Universal)** **—American.**	57 min. (U)	Tex Ritter, Jennifer Holt, Fuzzy Knight.	Thumbnail period western. Story actionful, cast versatile and scenery picturesque.	**Good average second. (CC)**
Pursuit to Algiers **(General F.D.-Universal)** **—American.**	65 min. (U)	Basil Rathbone, Nigel Bruce, Marjorie Riordan.	Exciting example of the Sherlock Holmes' series. Strong melodrama, good light relief and excellent acting.	**Good two-feature programme booking. (C)**
Stage Coach Line **(G.F.D.-Universal)—American.**	59 min. (U)	Rod Cameron, Marjorie Clements, Fuzzy Knight.	Rollicking outdoor comedy melodrama. Plot robust; settings impressive.	**Reliable second. (CC)**
This Love of Ours **(General F.D. Universal)** **—American.**	90 min. (A)	Merle Oberon, Claude Rains, Charles Korvin.	Modern melodrama complete with small child. Story artificial; acting good; feminine angle obvious.	**Well mounted "weepy" for the populars. (NC)**
Westerner, The **(New Realm)—American.**	98 min. (A)	Gary Cooper	Period outdoor melodrama. Story good, acting superb and direction brilliant. Originally reviewed in KINE. of July 25, 1940.	**Box-office reissue. (C)**
Whistle Stop **(United Artists)—** **—American.**	88 min. (A)	George Raft, Ava Gardner, Victor McLaglen.	Confused and rambling seamy side crime melodrama. Characters unsympathetic, development untidy and photography dark.	**Doubtful booking. (NC)**

(CC) Excellent for children. **(C) Suitable for children.** **(NC) Not for children.**

*** A British picture.** **† In Colour.**

REVIEWS FOR SHOWMEN

Doll Face

20th Century-Fox. American (U). Directed by Louis Seiler. Featuring Vivian Blaine, Dennis O'Keefe and Carmen Miranda. 7,222 feet. Release not fixed.

SPECTACULAR yet refreshingly intimate triangle musical comedy drama of show business, neatly tabulating the many hectic romantic complications which arise when a quick-witted down-town theatrical manager employs a young highbrow to "ghost" the "autobiography" of his cutie, a ravishing and talented burlesque queen with Broadway ambitions. The outcome of the tale is a foregone conclusion, but an attractive and versatile cast, a warm and piquant heart interest, subtly amplified by appropriate song, elaborate ensembles and smart dialogue effectively cloak the obvious with bright and human surface entertainment. Capital light booking.

Story.—Doll Face Carroll, a pretty, talented and ambitious girl, is star of Mike Hannegan's down-town burlesque show. Mike, a big-hearted Irishman, loves Doll and wants her to get the break she deserves on Broadway. She is tried out by Flo Hartman, a big Broadway producer, but he turns her down because she lacks culture. The rebuff hurts Mike as much as it does Doll, but he refuses to take it lying down. He engages Frederick Manley Gerard, a young highbrow, to write Doll's "autobiography." She is to sign the finished article which, Mike hopes, will give her an entrée to Broadway. It does, and Flo agrees to base the show on the book with Doll as the star, but by this time Mike is jealous of Gerard's interest in Doll. However, things are straightened out by opening night. Mike and Doll are reconciled and Doll sees that Mike gets a third-interest in the production which, needless to say, is a terrific success.

Acting.—Vivian Blaine is a delightful Doll and looks nearly as good in "black and white" as in Technicolor. Denis O'Keefe is equally well cast as the big-hearted, but hot-headed Mike, and Michael Dunne registers in contrast as the highbrow and susceptible Gerard. Carmen Miranda also appears for the first time without Technicolor, but nothing can damp her spirits or dim the exotic lustre of her extravagant get-up.

Production.—This is the first non-Technicolor 20th Century-Fox musicale screened for some considerable time, but the radiant personalities of its leading players, the crispness of its direction, the smartness of its dialogue, the glamour of its ensembles and its ear-tickling tunes amply atone for the omission. Its heart is definitely in the right place, and the wise positioning of its piquant emotional interest alone assures it general box-office success. To make doubly sure, it hitches its waggon to established stars. It will intrigue the family as much, if not more than, the masses, and the coveted "U" certificate endorses its gilt-edged credentials.

Points of Appeal.—Human and spirited tale, very good characterisation, excellent technical presentation, catchy numbers, provocative title, "U" certificate and big star values.

Whistle Stop

United Artists. American (A). Directed by Leonide Moguy. Featuring George Raft, Ava Gardner and Victor McLaglen. 7,478 feet. Release not fixed.

CONFUSED and rambling seamy-side crime melodrama, with settings and photography that are even darker than its tale. The principal characters are a good-looking working girl, who has obviously strayed from the straight and narrow, and her rival suitors, a handsome and impetuous "no good" guy and a smooth, well-breeched night-club proprietor. They and the supporting stooges are so devoid of sympathy that they destroy the point, if any, of the untidy, sombre and ugly yarn. Its having no moral is bad enough, but few, we fear, will suffer gladly its complete lack of punch and popular entertainment values. And what a title! It is not even a "Single Identity." Doubtful booking, anyway, for the general run of halls.

Story.—Mary, an attractive young woman, returns to her small home-town stylishly clad in a mink coat. An all but empty purse indicates the trend of her profession. The reasons for her homecoming are Kenny, a handsome but shiftless young man, and Lew Lentz, a wealthy but shady night club proprietor. She genuinely loves the former, but cannot lightly pass over the bulging wallet of the latter. Kenny loves Mary, but realises that he must have money to win her. Gitlo. Lew's giant ex-convict bar tender, knows this and cunningly gets Kenny to collaborate with him in a plot to waylay Lew at the local whistle stop (railway crossing) and rob and kill him. Luckily, Mary learns in time and she prevents Kenny from putting his head into a noose. Lew also gets wind of the proposed attempt on his life and retaliates by framing both Kenny and Gitlo on a murder charge. Fortunately for Kenny, Gitlo sees through Lew, and in the final fracas he and Lew destroy each other, thereby leaving Kenny free to make good and marry Mary.

Acting.—Ava Gardner, George Raft, Tom Conway and Victor McLaglen look their parts as Mary. Kenny, Lew and Gitlo, but they are too much of a kind to give colour or contrast to the sombre narrative. Their inhibitions and evil are not sufficiently qualified.

Production.—Here we have a romantic crime melodrama which, to adapt a phrase, "views life through the wrong end of a drainpipe." It attempts the "heavy" in the Continental manner, but fails to support its pseudo-Steinbeck with warm, let alone subtle, character or clever detail. Too phoney to thrill the connoisseur and too vague to hold the interest or excite the proletariat, its prospects of universal box-office success are, to put it gently, dim. And, incidentally, its "blackout" photography does not increase its chances. Neither will its meaningless and unshowmanlike title.

Points of Appeal.—Realistic fist fights, rousing penultimate motor chase and stars.

Pursuit in Algiers

G.F.D.-Universal. American (U). Directed by Roy William Neill. Featuring Basil Rathbone, Nigel Bruce and Marjorie Riordan. 5,870 feet. Release January 7, 1946.

EXCITING and disarmingly naïve Sherlock Holmes adventure comedy melodrama. Its main story of a struggle to restore a boy king to his throne takes place on a boat bound for Algiers, and the most is made of the restricted backgrounds. Bright moments effectively punctuate the thrills, and these are aptly interspersed by song. Believe it or not, Dr. Watson makes a lively vocal contribution and reveals more than average ability! The audience is kept guessing until the fade-out, and the popular mixture of robbery and murder makes thrilling and entertaining, if not undiluted, Conan Doyle. Very good two-feature programme fare for the populars.

Story.—Sherlock Holmes and Dr. Watson are about to leave on a fishing holiday when Holmes is requested by the Prime Minister of Rovenia, a mythical kingdom, to accompany the young heir to the throne back to his country. He agrees, but is suspicious of the arrangements made to travel by 'plane. Dr. Watson leaves by steamer, and, after some days at sea, discovers Holmes aboard with the young king, who is later introduced to the passengers as the doctor's nephew. Among the passengers is Sheila Woodbury, a singer, who acts strangely. Others who need watching are three thugs who board the vessel at Gibraltar. Several attempts are made on Holmes' life, but he keeps out of harm. In the end, Sheila is revealed as the unwitting party to a theft of valuable emeralds which Holmes recovers, and when the ship eventually reaches Algiers, where the young king is to be handed over to friends, Holmes plays his trump card by permitting the supposedly young heir to be kidnapped. He then introduces the astounded Dr. Watson to the real one, who, under Holmes' watchful eye, has made the trip in the disarming guise of a steward.

Acting.—Basil Rathbone preserves continuity of character as Sherlock Holmes. Nigel Bruce makes a good Dr. Watson. Marjorie Riordan sings effectively in the rôle of Sheila, and Martin Kosleck, Rex Evans and John Abbott are prominent in support.

Production.—The amazing deductions of the screen Sherlock Holmes put to shame the original, but they, nevertheless, contribute to exciting and suspenseful melodrama. Song numbers, an unfamiliar feature in this series, provide a friendly as well as welcome, light relief, and, all things considered, the film is a good specimen of a popular brand. It has subtlety and "thick-ear" ably blended to suit a variety of tastes.

Points of Appeal.—Brisk action, powerful suspense, feminine appeal, surprise climax and star, title and series values.

The Dolly Sisters

20th Century-Fox. American (A). Photographed in Technicolor. Directed by Irving Cummings. Featuring Betty Grable, June Haver and John Payne. 10,253 feet. Release not fixed.

SPECTACULAR and heart-warming Technicolor song and dance extravaganza, built around careers of Dolly Sisters. The story formula notwithstanding all its factual foundation, is familiar, but it is so expertly cast—Betty Grable and June Haver are terrific in the name part — and directed and magnificently mounted that pristine freshness and glamour are brilliantly retained. It is appropriately set in the rousing, carefree first quarter of this century, and its nostalgic sentiment registers, too. All the previous 20th Century-Fox musical hits in one, it's a certain "top grosser." Excellent light booking.

Story.—Jenny and Rosie are brought to America in 1904 by their uncle, an inveterate but unlucky gambler. They sing and dance in a café while Uncle consistently loses at cards. They meet Harry Fox, young singer-composer, in a one-horse town, and he and Jenny fall in love. He wants Jenny to team up with him, but she remains loyal to Rosie. The lovers separate, but meet again in New York, where Harry tricks the famous Hammerstein into giving Jenny and Rosie an audition. They impress; Harry continues with his song-writing and, with Jenny's help, he eventually gets his chance. The two marry and Jenny persuades Rosie to break their Paris engagement. Then comes the war and Harry joins up. Jenny and Rosie resume their stage activities and soon become the toast of London and the Continent. By this time, Harry, still in khaki, feels his position and a divorce results. Jenny tries to find happiness elsewhere, but fails and is badly injured in a motor accident. Harry, too, becomes affianced to another, but a New York charity show finally brings ex-husband and wife together.

Acting.—Betty Grable and June Haver as Jenny and Rosie Dolly never put a foot wrong. There is genuine feeling in their acting and magic in their feet John Payne is a manly and versatile Harry, and S. Z. Sakall and Frank Latimore fully measure up to all requirements.

Production.—The story has [illegible] leadi [illegible] ladies instead of the conven [illegible] one, a [illegible] addition which not only s [illegible] hens i [illegible] intrigue, if time-honoured, mi [illegible] of sent [illegible] ment and song, but reinfor [illegible] s man [illegible] dazzling ensembles. The mai [illegible] on tak [illegible] place in New York, Paris and [illegible] don, an [illegible] each setting presents mar [illegible] is stag [illegible] spectacle, with stately, fault [illegible] gowne [illegible] chorines, and tuneful numbers.

Points of Appeal.—Friendly, [illegible] guing an [illegible] human story, grand teamwork b [illegible] tty Grab [illegible] and June Haver, versatile su [illegible] t, super [illegible] staging, Technicolor, good num [illegible] and bo [illegible] office star and title.

Beyond the Seven Seas

General F.D. - Universal. American (U Directed by Lambert Hillyer. Featuring Ro Cameron, Jennifer Holt and Ed [illegible] De 5,288 feet. Release not [illegible]

BREEZY vest-pocket Western describing [illegible] tough fight for ranch land rich in oi The plot conforms to pattern, but the scrap are beefy and the comedy relief clean an fresh. Its robust and jolly surface actio should thrill and amuse industrial audience and youngsters. Good outdoor second.

Story.—Two Western families are ol enemies; a crooked operator, discovers oil o one of their ranches and stirs up the feud t cash in. The plot fails, romance triumphs.

Acting. — Rod Cameron is handsome Jennifer Holt is adequate, Eugene Stuttenrot plays the "heavy" with relish, and Fuzz Knight is never lost for a laugh.

Production.—The plot moves briskly ami picturesque scenery and its healthy pace effectively cloaks its clichés. It ends, as it begins with punch and lightens its journey wit appropriate song. It's certain to evoke cheer from the youngsters.

Points of Appeal.—Straightforward plot vigorous and versatile teamwork, picturesqu scenery, and handy footage.

This Love of Ours

General F.D. - Universal. American (A). Directed by William Dieterle. Featuring Merle Oberon, Claude Rains and Charles Korvin. 8,103 feet. Release not fixed.

MODERN melodrama, complicated tale of a brilliant but jealous French pathologist, his seemingly unfaithful wife and their sensitive daughter. The acting is good and the direction resourceful, but neither succeeds in bringing a great deal of life into the haphazard and lachrymose happenings. There is, nevertheless, considerable feminine appeal in its "she never called me mother" angle which makes confident claim to the average exhibitor's consideration. Big title and star values are other box-office assets. Well-mounted "weepy" for the popul [illegible]

Story.—Michel Touzac, brillia [illegible] French pathologist, meets and marrie [illegible] n, a dancer. When their daughter Su [illegible] two years old Michel fears that Karin [illegible] been unfaithful. He goes away, taki [illegible] zette with him. Some years later, Michel [illegible] arin meet in a café. Meanwhile, Suzette [illegible] ving her mother to be dead, builds a sh [illegible] her memory. Following her meeting w [illegible] hel. Karen shoots herself, but Michel p [illegible] s an emergency operation and saves her [illegible] hen takes her to his country home and [illegible] uces her to Suzette as his second wife. [illegible] e is at first hostile to her new mother, [illegible] heir relationship is eventually cleared u

Acting.—Merle Oberon makes the [illegible] of her part as the roughly handled Karin [illegible] rles Korvin possesses real star material a [illegible] hel, and Claude Rains is a tower of stren [illegible] Sue England also registers as Suzette.

Production.—The director works as [illegible] and as conscientiously as the stars and s [illegible] tting players and the staging is excellent. [illegible] the plot loses much dramatic and e [illegible] ional momentum by refusing to take shor [illegible] s.

Points of Appeal.—Mother and sm [illegible] child angle, good characterisation, *de luxe* [illegible] nical presentation, intriguing title and [illegible] office stars.

Stage Coach Line

General F.D. - Universal. American (U). Directed by Lewis D. Collins. Featuring Rod Cameron, Marjorie Clements and Fuzzy Knight. [illegible],362 feet. Release not fixed.

ROLLICKING outdoor comedy melodrama covering a ding-dong battle between a forthright girl and an evil trader for an important stage-coach franchise. The popular story ingredients are vigorously stirred, expertly flavoured with humour and neatly embellished with song; the result is healthy, wholesome and picturesque western. It's a veritable beanfeast for the kids. Reliable second.

Story.—Mary Lane, a pretty girl, has to extend her stagecoach line. Jefferson Talbot, a rival owner, is determined to thwart her, but Jim Wiley, fighting cowboy, and Pinky, an eccentric detective, arrive on the scene. They gallantly side with Mary, and, following a series of hectic scraps, drive the first coach through to Texas on time.

Acting.—Rod Cameron is all that a Western hero should be as Jim, Marjorie Clement is a pretty Mary, and Joseph J. Green is true to type as villain Talbot. Fuzzy Knight furnishes appropriate light relief as Pinky.

Production.—The picture has action, drama, humour, spectacle and song, and the exciting and jolly alternation, comfortably and smartly clothed in colourful period garb, furnishes hard-hitting and wholesome outdoor entertainment. It is just the thing for youngsters—and grown-ups. Incidentally, the scenery and photography are particularly impressive.

Points of Appeal.—Clean, comprehensive and robust tale, popular romantic and comedy relief and fine scenery.

India Strikes

Butcher's. British (U). Directed by Bishu Sen. 3,165 feet. Release not fixed.

FORTHRIGHT and arresting cameo documentary, a piece of first-class screen reporting, illustrating India's contribution to victory in World War II. The heroic tale, expertly told, crowds the screen with stout, epic stuff. It should be seen by all. Excellent feature quota featurette.

Production.—In 1941 the Nazis had overrun Central Europe and Northern Africa and the Japs had struck in the East. The Axis partners planned to link up, but between them stood the great sub-continent of India. India stood firm and the film not only illustrates the stubbornness of India, but her incredible resourcefulness. Although menaced from every side, she greatly expanded her army, increased her navy to a great fighting force and her air arm from a few machines to a powerful armada, transferred men and women from the land to the munition factories and played a big part in victory in North Africa and, more particularly, Burma. Crisp, informative and, when necessary, incisive, the picture perpetuates in celluloid this great part in the overthrow of the Axis. It definitely comes in the "must be seen" class.

Points of Appeal.—Subject, treatment and feature quota ticket.

Midnight Raiders

General F.D. - Universal. American (U). Directed by Lewis D. Collins. Featuring Tex Ritter, Jennifer Holt and Fuzzy Knight. 5,1[illegible] feet. Release not fixed.

THUMB-NAIL period Western staging a lively three-cornered contest between a young lieutenant, assigned to round up a mysterious girl bandit. Presented with vigour and showmanship in picturesque surroundings and accompanied by tuneful songs, it will satisfy all devotees of wholesome outdoor action fare. Good average support.

Story.—Steve Nolan, young army lieutenant, is ordered to trail a girl named El Vengador, mysterious leader of a gang actively engaged in the theft of army re-mounts. He is accompanied by Banjo Bonner, a good-humoured corporal. Eventually Steve learns that the girl is really attacking horse thieves, and they decide to co-operate. Result successful.

Acting.—Tex Ritter is a versatile, hard-hitting Steve, Jennifer Holt is a dashing girl bandit, Jack Ingram makes his presence felt as the villain, and Fuzzy Knight registers many laughs as Banjo.

Production.—The picture is quickly off the mark, and it retains its healthy gallop to the end. Its spectacular and romantic roughstuff takes place in hilly country and the impressive scenery amplifies its many well-timed thrills. The comedy and vocal intermissions are good, too, and smoothly fit into the exciting and colourful scheme. Manly fare with juvenile appeal, it represents a good general "second."

Points of Appeal.—Hearty plot, competent and virile cast, tuneful songs, spectacular climax, impressive scenic qualities and first-class photography.

Bad Company

New Realm. (—). Directed by Paul Barralet. 4,000 feet. Release not fixed.

THE story of a cripple girl's rehabilitation and eventual success as a ballet dancer, amateurishly told, with only some unconventional scenes of ballet training to give it interest.

The limitations of the production are all too obvious. While the main theme has a certain human interest, the sub-plot, dealing with the heroine's diamond-stealing boy friend, which gives the film its title, is quite unrelated in any dramatic sense to the rest of the story.

Possible filler where dancing appeals and audiences are charitable.

Production.—Suffering from all the limitations which beset the "modest" picture, and handicapped with a loosely written script, this film fails to create any dramatic appeal, and has to rely for such interest as it possesses upon some behind-the-scenes shots of the Pauline Grant Ballet. Even good work by Mabel Constanduros and a pleasantly natural heroine by Diana Dawson cannot do much to infuse life into the plot.

Points of Appeal.—Interesting glimpses of ballet from behind the scenes, feature quota ticket.

Fairy Tale Murder

General F.D. - Universal. American (A). Directed by Charles David. Featuring Gloria Jean, John Qualen and Keefe Brasselle. 5.751 feet. Release not fixed.

MURDER mystery melodrama, clumsy mixture of whimsy and macabre, describing the sensational unmasking of a waterfront "Jekyll and Hyde." The cast includes a grown-up who believes in fairies, a few near relations to the East Side Kids and a dumb cop, but the characters are much too widely assorted to help the vague and fantastic tale. The director is all at sea, too, and no wonder! Doubtful booking.

Story.—Wendy, a pretty orphan, lives in the rear of a waterfront pawnshop, and is brought up on fairy stories. Johnny, leader of a local bunch of boy musicians, visits the shop and laughs at her. One night Pegleg, an evil-looking individual, pledges a violin. The instrument, a genuine Stradivarius, had been stolen and the owner killed. When the facts come to life, Johnny and his pals go after Pegleg. After many twists, it turns out that Wendy's Uncle Bill is the killer and that he has been using the pawnshop as a front. Wendy then, presumably, no longer believes in fairies.

Acting.—Gloria Jean has few chances to act and only sings once. She is a fish out of water. John Qualen will fool none but the unsophisticated, as deep-dyed villain, and the rest are entitled to sympathy.

Production.—The film opens to charming whimsy, but before it gets very far it becomes crude horseplay. Never clearly defined for long, it fails to make sense. Universal can do, and talented Gloria Jean deserves, better than this. We never want to see its like again.

Points of Appeal.—Cast, title and convenient footage.

Honest John

Columbia. American (U). Directed by Vernon Keays. Featuring Ken Curtis, Cheryl Walker and Big Boy Williams. 5,930 feet. Release not fixed.

LIVELY Western burlesque telling how a band of happy-go-lucky radio musicians and their manager convert a ghost-ridden hotel into a successful broadcasting station. The plot at least provides an effective platform for popular hillbilly rhythm. Good music hall. Acceptable second for the majority of halls.

Story.—Hezzy, member of The Hoosier Hotshots, an eccentric song and band act, learns that he has won an hotel in Arizona . Mary Parker, The Hoosier's attractive manager, persuades Oscar Berton, a soap king, to sponsor them in a new programme. When they arrive they meet Jimmy Benson, handsome young cowboy, who claims to be the hotel's rightful owner. They then realise that they have been tricked. Two crooks try to scare away The Hoosiers by manufacturing a ghost and spreading rumours of buried treasure. They also attempt to ruin The Hoosiers' first broadcast, but their plans finally backfire.

Acting.—Cheryl Walker is attractive, Ken Curtis has a way with him, and "Big Boy" Williams, Raymond Hatton and Victor Potel improvise well in comedy and character rôles.

Production.—The Hoosier Hotshots are supported by Bob Wills and his Texas Playboys and The Pied Pipers, clever syncopated singers, and it is the well-balanced western variety programme rather than the spooky house hocus-pocus that is the backbone of the entertainment. Nevertheless, the one gains little from the other, the overall impression being cheery musical slapstick.

Points of Appeal.—Guest talent, songs and genial knockabout.

Footlight School

New Realm. British (U). Directed by Ben R. Hart. 3,262 feet. Release not fixed.

NOVEL, intelligent and artistically assembled British interest featurette illustrating events in a leading dancing academy. The pupils range from tiny tots to adolescents. The high-light, an "end of term" show, has something for everybody and gracefully rounds off the picture. Very good fill-up, particularly for family and high-class halls.

Production.—Here is an unusual and artistic offering which reveals with showmanship, candour and a refreshing absence of fuss, the whole business of stars in the making. All very interesting, revealing and entertaining, it concludes with a well balanced finale featuring word-perfect tots, senior pupils, budding ballerinas and young troupers. Smooth commentary and adequate photography supply the finishing touch.

Points of Appeal.—Unusual subject, intelligent and showmanlike treatment and feature quota ticket.

REISSUE

The Westerner

New Realm. American (A). Directed by William Wyler. Featuring Gary Cooper, Walter Brennan and Fred Stone. 8,937 feet. Release not fixed.

WITH a good story, clever acting and natural dialogue, this film easily stands up to reissue. Gary Cooper and Walter Brennan are terrific as a roving Westerner and judge who is a silent and distant worshipper of the English actress, Lily Langtrey. The two build the antagonism which, incidentally, is not without its sense of humour, into rich and fascinating drama. As we said in our original review in the KINE. of July 25, 1940, "The film is outdoor entertainment *par excellence.*" We repeat this.

Points of Appeal.—Story, excellent acting, brilliant direction, impressive spectacle, good comedy touches and star values.

Ernest Bevin at Rank Dinner

Executives of the Arthur Rank organisation met Foreign Secretary Ernest Bevin at a private dinner given by Arthur Rank, shortly before Mr. Bevin's trip to Europe

PROFITS FOLLOW U. STATES G.B. BUYING

PROFIT-TAKING following the American buying excitement in the Gaumont-British market was the feature of the kinema share market in the past week. The net result is a fall of 2s. in the 10s. ordinary to 25s., and a similar amount in the "A" ordinary at 18s. The debentures have fallen 25s. to £103¾ on the company's announcement to redeem at £102 per cent., accompanied by a conversion offer into 3½ per cent. debentures.

Elsewhere there was further buying of Capital and Provincial News Theatres on vague rumours of a coming bid for the company. But no confirmation was forthcoming. The 5s. shares are up 1s. 6d. to 13s.

Buyers came forward for Madame Tussauds, and 1s. deferred advanced 6d. to 4s. 4½d., and the preferred 7½d. to 23s. 9d.

Other good features were provided by African Theatres which, after touching £5 for the first time, closed 1s. up on the week at 99s., while A.P.P.H. rose 6d. to 29s. on the satisfactory report. British and Dominions were 3d. up at 24s., P.C.T. 7½ per cent. "A" pref. 1s. 6d. at 32s. 6d., A.B.P.C. 3d. at 20s. 9d., and Odeon a similar amount at 44s.

British Lion were easier at 13s., a loss of 9d. Stoll Theatres were 4½d. easier at 18s. 4½d., Twentieth Century ordinary 3d. at 3s. 9d., and the 6 per cent. pref. 7½d. at 9s.

New Private Companies

Classic (Kettering), Ltd.—Registered December 5. Capital, £25,000 in 25,000 shares of £1 each. Kinema proprietors, etc. The permanent directors are Joseph Lee, 30, High Street, Kettering, ladies' outfitter; Sydney Landau, 33, Baronsmede, Ealing, W.5, lace manufacturer. Solicitor: Leslie F. Hales, Kettering. Registered office: 1, Church Walk, Kettering.

Film Technique, Ltd. — Registered December 6. Capital, £500 in £1 shares. To acquire rights to the services of persons employed in or about the production of films, etc. The first directors are Reginald H. Wyer, director of Photography, and Jenices Ethel Wyer, secretary, both of "Stonor," Domewood, Vopthorne, Sussex. Registered office: 9, Cavendish Square, W.1.

Carnew Cinema Co., Ltd.—Registered in Dublin November 30. Capital, £6,000 in 6,000 shares of £1 each. To acquire freehold property at Wool Green, Carnew, Co. Wicklow, and to erect thereon a kinema, etc. The subscribers are Joseph T. Keogh, Wexford Road, Wicklow, garage proprietor; James J. Kavanagh, Ormonde House, Arklow, Co. Wicklow, kinema proprietor; James McCrea, Main Street, Carnew, Co. Wicklow, merchant; Patrick J. O'Loughlin, Carnew, Co. Wicklow, auctioneer and farmer.

Westleigh Cinemas, Ltd.—Registered December 5. Capital, £5,000 in £1 shares. To carry on business of an investment and property owning company, etc. The first directors are John E. Pearce, Riverside, Queen's Drive, Thames Ditton, Surrey (director Jepson Cinemas, Ltd.); James W. Wishart, 15, Hocroft Court, Hendon Way, N.W.2. Registered office: 71, Baker Street, W.1.

Animated Productions. — Registered December 3. Capital, £20,000 in 10,000 5 per cent. preference shares of £1 and 20,000 ordinary shares of 10s. each. Producers of animated films. The first directors are: Richard A. Smith, 70, Beresford Road, Chingford, accountant (chairman); Alfred R. Beecham, 212, Hole Lane, Edgware Middlesex, engineer (director of Starr Engineering (London), Ltd.). Registered office: 306, Hoe Street, Walthamstow, E.17

MORTGAGES AND CHARGES

Beresford Cinemas, London, W.1.—Mortgage on Regal and Pavilion and shops at Newcastle-under-Lyme, dated November 3, 1945, to Midland Bank.

Courtauld Tells Ealing Shareholders: "Deal wit Eagle-Lion was a Succe"

TWO STAGES MORE THAN PRE- AR

By Our City Editor

REVIEWING the war activities of Ealing Studios,
Courtauld, chairman of Associated Talking Pictur
the annual meeting of the company last week that the
during that period to build up senior technical person
man-power reserved to it.

"The fact that we have trained them in this work difficult period and now have many of them under contract to us," said Mr. Courtauld, "is an asset in manufacture, of which we have high hopes."

In the past Mr. Courtauld has been a strong critic of the domination of the big groups which tended to jeopardise the activities of the independent film producers.

But during the past year Ealing Studios has signed an agreement with Eagle-Lion Distributors, providing for the distribution by the latter throughout the world of the entire output of films produced by Ealing Studios.

Independent Production

During the negotiations Eagle-Lion readily saw the advantages to be derived from the continued independence of Ealing Studios as producers, and under the arrangements Ealing Studios will continue to finance their own films in their own way, and the decision as to choice of subject or method of production remains with them.

Even in the sale and exploitation of the films, during and after manufacture, Ealing Studios is given a large measure of control.

The Association has already borne fruit in the successful launching and general releases of the Ealing films "Johnny Frenchman" and "Dead of Night."

"I am happy to report," said Mr. Courtauld, "that after six months of working under this new arrangement, we find it a very successful and workable solution to many of our recent problems, embracing, as it does, a world-wide distribution policy which promises well for the future."

New Sound Stage

During the war a new studio stage for model shots was constructed in connection with war propaganda films for the various Ministries. This is to be converted at an early opportunity into a properly equipped and sound-proof stage.

As the company has already sound-proofed the small Stage I (which was previously used only for rehearsals and silent shots), this will mean that Ealing Studios will ultimately have five sound stages as compared with three before the war.

Referring to the recent debates in the House of Commons, Mr. Courtauld suggested that British-made films can play a vital part in increasing exports and also in reducing imports of goods which are not vitally necessary. He hopes that the Government will take all proper and reasonable steps to assist in the expansion and revitalising of the film Industry.

SHARE MARKET

	This Week	Mo me
African Theatres Ord. ..	[illegible]	+ 1,
Assoc. Brit. Pic. Corp 5/- Ord.	20/9	+ -/3
„ 6% Pref.	27/6	— -
„ 4½% Debs.	[illegible]	+ £1
A.P.P.H. Ord.	29/	+ -/6
Brit. & Dom. Films (12/-)	24	+ -/3
Brit. Lion 7½% Pref. 10/-	13	— -/9
Capital Prov. News 5/- ..	13/	+ 1/6
Cine. Television "B" Ord.	5/3	+ -/3
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont British Ord. 10/-	25/-	— 2/
„ "A" Ord. (5/-) ..	18/-	— 2/
„ 5½% 1st Pref. ..	24/6	—
„ 4½% Debs.	£103¾	— 25/
General The. Prefd. (6/8)	12/6	—
„ 6½% 1st Mort. Deb.	£104½	—
Kinemas (5/-) Ord. ..	10/3	—
Mde. Tussaud 1/- Def. ..	4/4½	+ -/6
„ £1 Prefd. Ord. ..	23/9	+ -/7
Moss Empires £1 Ord. ..	43/-	—
„ £1 Cum. Pref. ..	23/4½	— -/4½
Odeon 5/- Ord.	44/-	+ -/3
„ 6% Pref.	27/6	—
„ 5% Debs.	£105	—
P.C.T. 10% Cum. Pref. ..	37/3	+ -/3
„ 7½% "A" Pref. ..	32/6	+ 1/6
„ 7½% "B" Pref. ..	32/-	+ -/3
„ Const. 7% Pref. ..	30/-	—
Scophony (5/-)	4/10½	+ -/1
Sound City (Films) 6% Pref.	16/-	— -/3
Stoll Th. Corp.	18/4½	— -/4
Twentieth Cent. Ord. ..	3/9	— -/3
„ 6% Pref.	9/-	— -/7
Union Cinemas 1st Pref.	2?/4½	—
„ 2nd Pref.	21/-	—

£1 shares unless otherwise stated.

A.T.P. MEETING CANCELLED AFTER CRITICISM

Associated Theatre pertie
(London) 7½ per cent. erenc
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deal with 12½ years den
arrears. It is propos issu
4 per cent. Funding icate
to the value of 6s. 8d. ch
preference share in sa on
arrears totalling near pe
share. It is also pro to r
duce the preference div fro
7½ per cent. to 5 per c nd
reduce the ordinary b
6s. 8d. to 13s. 4d. for each har
Meetings to consider ope
sition will be held on De er
at the Aldwych Theatre ting
2.30 p.m. after the annual ne
Profit for the year to wit
last was £39,835, comp
£39,683.

The company is a mem of th
Stoll Theatre Corporation up.

Meeting Postponed

In response to crit ns th directors have announced po ponement of the m ng January 9.

Objector to Application for L.C.C. Sunday Licence Withdraws

THREATENED opposition to an application for a Sunday kinema licence for the New Scala, Charlotte Street, W.1, did not materialise when the application came before the public control committee of the L.C.C. on Wednesday of last week.

The application was granted.

The application was to have been opposed on moral grounds by R. Nicholson, of Hogarth Buildings, Millbank, S.W.1.

The chairman of the committee, John Cliff, announced that the objection had been withdrawn.

In a letter to the committee Mr. Nicholson said: "I have to work all day and I am not in a position to employ a solicitor to speak on my behalf; in the circumstances I withdraw the objection."

Norman Hart, for the applicants, A. E. Abrahams, Ltd., said at the moment it is proposed to use the theatre for Sunday shows of the British Film Institute. It was not intended to use the licence, if granted, for anything apart from the Film Institute shows, but the applicants felt they might as well apply for a regular Sunday licence, in case it was wanted in the future.

The applicants were told that if the circumstances of the use of the building changed they should inform the committee.

GATESHEAD PLAN FOR S.O.

After a brief discussion, and with only two dissentients, Gateshead Town Council has instructed the Town Clerk to take all steps necessary to have the Sunday Entertainments Act extended to Gateshead.

Opposition is threatened by the Free Churches and the Lord's Day Observance Society.

Labour secured control of the Gateshead Council at the November elections. Labour also secured control of the neighbouring and larger City Council of Newcastle; but, thus far, the matter has not been raised anew there.

On the last occasion the issue was "up," Newcastle Watch Committee, noting that the majority of kinema proprietors did not then desire Sunday opening, recommended "no action."

Influence of Films on Children

In the House of Commons recently George Thomas asked the Secretary of State for the Home Department whether he would set up a committee to consider the influence of the kinema upon children of school age, and also to consider the type of film shown.

Chuter Ede said that on present information he was doubtful whether the appointment of a special committee would be advantageous having regard *inter alia* to the fact that there were already two or three organisations whose activities or interests covered most aspects of the attendance of children at the kinema. He was, however, prepared to consider how far one of the existing organisations could usefully review the position.

LOCKED DOORS WHILE ANTHEM IS PLAYED

Eire Suggestion

Local Government authorities in Eire are concerned at the indifference shown by kinema patrons during the playing of their national anthem.

At Arklow, where Council members asked why halls had stopped playing the anthem and urged that it should be made a condition of the granting of the licence, the County manager doubted whether they could include a proviso that the anthem should be played, but he suggested they should consult their legal adviser for a final opinion.

Cavan Council is to ask kinemas to play the anthem and to show the Eire tricolour on the screen. Similar action has been taken by the Sligo Corporation, whose members suggested that the doors should be locked while the tune was being played.

Ray Milland is the star of Paramount's KITTY, for release in early 1946

APPLICATION FOR "NEWS" LICENCE DEFERRED

At Blackpool Watch Committee the Chief Constable reported regarding an application by F. W. Chard for a kinema licence in respect of inflammable films in a proposed News Theatre, but the application was deferred pending an inspection of the premises by the committee.

Gracie's Next Picture

Constance Bennett and Gracie Fields as they appear in MADAME PIMPERNEL (United Artists)

SOUTH AFRICAN EXHIBITORS HAVE DONE A GOOD WAR JOB

By KINE. Cape Town Correspondent J. Hanson

THE South African film industry can be proud of its good work during six years of war. The chief problem was to keep the shows going, as the shortage of equipment and accessories was serious, and grew more acute as shipping and cargoes decreased, but good teamwork helped considerably.

With the peculiar situation that existed here, having a rabid anti-war element in our midst, the screen was of paramount importance as a means of propaganda, and many shorts were made by African Film Studios and the U.D.F. Film Unit.

Besides this, of course, the value of the kinema as a morale builder was fully realised, and the South African Government was helpful in facilitating the flow of films to this country.

Benefit Shows

The monetary contribution of the industry to the war effort would be staggering if the sum total could be collated. As was the case everywhere kinema managers were inundated with requests for benefit shows and for the use of their halls for concerts. Very rarely were such requests refused.

Besides direct contributions, most kinemas featured reduced admission charges for all those serving in the Forces, and, in addition, houses in the coast ports coped with thousands of troops passing through, organising special performances while convoys were in port.

Larger audiences were therefore available for kinemas, which temporarily counteracted the serious overseating situation that was becoming apparent in 1939. Building restrictions also prevented any new theatres being put up, and owing to the severe housing shortage these restrictions are likely to continue for some time.

Overbuilding Overcome

It looks, however, as though the danger of overbuilding has been overcome as a result of the film deals recently announced here between various companies and African Theatres.

First, 20th Century-Fox will now show its first releases in Cape Town at African Theatres houses. This, of course, includes films from Two Cities and other companies who are releasing through 20th Century.

African Theatres has also tied up with Paramount and Warner Bros. and is showing these companies' releases. The present set-up should therefore suit everybody and put an end to the overseating danger.

It will eliminate the poorer product and build up a greater kinema patronage based on good entertainment.

"Henry V" in Cape Town

Two Cities' "Henry V" is having a successful run at the Alhambra Theatre, Cape Town. For the first week the film was shown at a matinée and two evening performances with almost capacity, so the season has now been extended into a second week to cope with the demand.

In addition, special morning school shows were arranged at 9.30 to which organised parties of schoolchildren were admitted at special prices.

South Africa wants more British films of this standard!

Stalybridge Watch Committee has granted the Christmas Day opening of kinemas between 2 p.m. and 10 p.m.

Cardiff Corporation has agreed to the use of premises at 48, Charles Street by United Artists for the repair and storage of films.

Big Flow of New Product Promised from M-G-M

WIDE CHOICE OF OVER 30 SUBJECTS

METRO-GOLDWYN-MAYER is in an unusually strong position as regards new films, with four recently Trade shown, five completed, thirteen being edited and eight in actual production on the floor. These thirty films cover a very wide range of entertainment material and include a number in Technicolor.

The nine completed are "Anchors Aweigh," "Bud Abbott and Lou Costello in Hollywood," "Dangerous Partners," "Thrill of a Romance," "The Great Morgan," "She Went to the Races," "Yolanda and the Thief," "Ziegfeld Follies," and "They were Expendable."

"Anchors Aweigh," trade shown last month, stars Frank Sinatra, Kathryn Grayson, Gene Kelly and Jose Iturbi. Sinatra adds dancing to his singing and proves himself an actor of outstanding ability and charm.

The story concerns two fun-loving sailors and a Hollywood extra whom they promote to film stardom. During their hilarious adventures, scenes taken inside the M-G-M Hollywood studios depict many aspects of Hollywood daily studio life. In a ten-week run at the 5,000-seater Capitol Theatre, Broadway, the film has broken box-office records.

"Bud Abbott and Lou Costello in Hollywood" has already been greeted with great enthusiasm by the Trade. In addition to the two stars, it has Frances Rafferty, Robert Stanton, Jean Porter, Warner Anderson, "Rags" Ragland, Carleton Young, Robert Z. Leonard, Lucille Ball, Preston Foster and Jackie "Butch" Jenkins—a formidable comedy team.

Crime Drama

"Dangerous Partners," which has also been trade shown, is an unusual gripping crime drama. The cast, headed by James Craig and Signe Hasso, includes Edmund Gwenn, Horace McNally, Audrey Totter, Warner Anderson and Mabel Paige. Edward Cahn directed.

"Thrill of a Romance," the last of those already trade shown, is one of M-G-M's big Technicolor musicals. The love story, with music and comedy, marks the screen debut of Van Johnson and Esther Williams as M-G-M stars. It also introduces Lauritz Melchior, Metropolitan Opera star, and presents Carleton Young, recruit from New York stage, as a new screen leading man.

Joe Pasternak produced and Richard Thorpe directed.

Built round the personality of one of Hollywood's most prominent citizens, "The Great Morgan" is a musical comedy in which Frank Morgan plays an exaggerated caricature of himself as a film producer.

"She Went to the Races" is a race-track comedy romance featuring James Craig and Frances Gifford. Others in the cast include Ava Gardner, Reginald Owen, Sig. Rumann, William Frawley, Buster Keaton and Edmund Gwenn. The director is Willis Goldbeck.

"Yolanda and the Thief," produced in Technicolor and starring Fred Astaire, Lucille Bremer and Frank Morgan, is an amusing story of intrigue, love and money set to music. Astaire not only has opportunities to display his dancing artistry, but also to make use of his talents for romance and high comedy. Heading the supporting cast is Leon Ames and a screen newcomer, Mildred Natwick, from Broadway, where she scored in Noel Coward's "Blithe Spirit." Vincente Minnelli is director.

A Spectacular Production

After having been three years in preparation, "Ziegfeld Follies" comes to the screen in Technicolor with more than twenty spectacular production numbers. Among the large array of star names are Fred Astaire, Lucille Ball, Lucille Bremer, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, William Powell, Red Skelton, Esther Williams, Edward Arnold, Marion Bell, Bunin's Puppets, Cyd Charisse, Virginia O'Brien and Keenan Wynn. In addition will be the famous Ziegfeld Girls, and another hundred girls specially trained for the dance ensembles.

Arthur Freed is the producer.

Robert Montgomery and ace director John Ford, captain in the U.S.N.R., prepared for the first time for M-G-M's picturisation of W. L. White's best-seller, "They Were Expendable." This story of gallant torpedo boat officers and crews, who accounted for thousands of tons of Jap shipping and successfully harried the Japanese advances while America prepared herself for serious warfare, was adapted for the screen by Commander Frank Wead.

The cast includes John Wayne, Donna Reed, Jack Holt, Ward Bond, Marshall Thompson, Paul Langton, Leon Ames, Arthur Walsh, Donald Curtis, Cameron Mitchell and many others.

Nearing Completion

"Adventure" is a romantic drama based on the book "The Anointed" by Clyde Brion Davis. The cast, headed by Clark Gable, Greer Garson and Joan Blondell, includes Thomas Mitchell, John Qualen, Philip Merivale, Harry Davenport, Marta Linden, Richard Haydn and Morris Ankrum. Victor Fleming ("Gone With the Wind") is the director.

Another of the popular out-of-doors pictures in Technicolor is "Hold High the Torch," introducing more than fifty different species of wild animals, including the wonder dog Lassie. Frank Morgan is seen as a sheep herder and Tom Drake as an army sergeant. Fred Wilcox is directing.

"Bad Bascomb," the story of a Western outlaw of the 1860s, and supporting Wallace Beery, will be such well-known players as Margaret O'Brien, Marshall Thompson and Frances Rafferty.

Now On the Floor

Among films now in process of production on the floor are "The Green Years" (Tom Drake, Charles Coburn, Jean Roberts, Dean Stockwell and Hume Cronyn); "Holiday In Mexico," a musical in Technicolor (Walter Pidgeon, Ilona Massey, Jose Iturbi); "No Leave, No Love," a Joe Pasternak musical comedy (Van Johnson, Pat Kirkwood, Edward Arnold, Keenan Wynn); "Star From Heaven" (Marshall Thompson, "Foxhole"); "Time For Two," romantic comedy (John Hodiak, Lucille Ball); "The Yearling," outdoor Technicolor drama (Gregory Peck, Jane Wyman, James Craig), and "Till the Clouds Roll By," a biographical musical based on the life of Jerome Kern (Robert Walker, Judy Garland, Frank Sinatra and Lucille Bremer).

GABLE IS BACK

Clark Gable and Joan Blondell as they appear in M-G-M's ADVENTURE, set for trade show in the New Year

"The Spiral Staircase" Final Title

"The Spiral Staircase" has been selected as the final release title for the RKO-Radio picture heretofore known as "Some Must Watch."

Produced by Dore Schary and directed by Robert Siodmak, it stars Dorothy McGuire, George Brent and Ethel Barrymore.

The Rosum, Leamore (Walsall), kinema junior club has formed its own football club and it hopes to play friendly matches with other junior club football teams which are to be formed on the Clifton circuit.

DISNEY SAYS: "MAKE MINE MUSIC"

When Walt Disney decided t make an entirely new idea i screen entertainment, using bi names to furnish the music and humour for his new feature production, "Make Mine Music," he determined on an all-out effort.

This was evident when he announced the signing of the Andrews Sisters to vocalise the love story of two hats, interpreted in a sequence he is calling "Johnny Fedora and Alice Blue Bonnet."

Ray Gilbert and Allie Wrubel have set to music the life-long romance of Johnny Fedora and Alice Blue Bonnet, which leads them to final bliss after many cruel separations, told in cartoon form.

Also signed to "ghost-star" in "Make Mine Music" is Nelson Eddy, who will give voice to "Willie the Whale." Eddy will be heard doing the vocal parts of 100 whales at a time in the finale from "Martha."

Other top names are Dinah Shore, who sings "Two Silhouettes"; Benny Goodman and his Band, who have recorded "All the Cats Join In"; and the Goodman quartette, which has turned in a grand job on "After You're Gone."

Disney is letting fantasy and fun run wild in "Make Mine Music," which will be his first release in 1946 through RKO-Radio.

Jean Renoir to Direct "Desirable Woman"

Jean Renoir has been signed by RKO-Radio to direct "Desirable Woman," which Val Lewton will produce with Joan Bennett, Charles Bickford and Ann Richards in the top rôles.

Recognised as one of the Industry's most brilliant directors, Renoir was considered an ideal choice to screen Mitchell Wilson's powerful psychological novel, "None So Blind," from which "Desirable Woman" has been adapted by Michael Hogan.

KINE SERVICE SECTION

SOUND RCA SYSTEM

The Observation Window

Apprenticeship Plans Go Ahead

PROSPECTS OF EASIER NEWSREELS

APPRENTICESHIP to the craft of kinema projection which has been the subject of discussion with the Ministry of Labour by the C.E.A. and N.A.T.K.E. has now reached the stage of the formulation of draft proposals by the two associations within the framework suggested by the Ministry of Labour, supported by the Ministry of Education.

IT was reported to the C.E.A. General Council on Wednesday that when the proposals have been further discussed with the Ministry of Labour, the draft will then we reported to the General Council for its approval or rejection. No commitments will be entered into prior to that happening for the simple reason that any scheme will be dependent for its success upon its acceptance by the members of the C.E.A.

VERY few projectionists will weep tears over the abandonment of the "bicycling" of news reels, when the happy day comes that each theatre can have its own copy. That day is not yet, but the Board of Trade is to be approached for a reinstatement of the amount of films which was cut during the time of stock stringency.

WHETHER the Board of Trade will be able to accede to the request or not is at the moment of writing uncertain. The granting of the new loan, it is thought, removes one hindrance to reinstatement, as film stock is plentiful in America, and the amount of currency involved is very small.

MY American correspondent tells me that the conclusion of the loan agreement has induced a happier mood among equipment manufacturers on the other side. The potential intake during the rehabilitation period is regarded as somewhere approximating 1,250 new projectors annually for two or three years and thereafter for 3-400.

OF course, it is recognised that the greater proportion of these new installations will be British made owing to the Rank equipment set up, but it is anticipated that there will be a considerable demand for U.S. products which have gained a big reputation in our theatres.

THE danger is fully appreciated that there may be a determined move to restrict imports with the possible exception of sound recording and reproduction equipment. American manufacfacturers have been warned of this possibility by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, and doubtless plans are already well laid to prevent them from being squeezed out of such a lucrative market.

ONE of the great reliefs we may soon look to, following the completion of the Anglo-U.S. loan talks, will be the improvement in the rawstock position. This, we may hope, will mean that copies will have less work to do next year than they have had to do this—with a consequent improvement in the tempers of chief projectionists!

To all projectionist and technician readers of this page and of the "Ideal Kinema"—the season's compliments

NEW TELEVISION TUBE DEMONSTRATED

Special Low Illumination Advantages

DETAILS of a new television tube, which, it is stated, will enable pictures to be picked up in all conditions of lighting, come from America, where descriptions are appearing in the motion picture press. A brief cable announcing the appearance of the new fitment was printed in the " Kine." of November 1.

The tube, which is known as the Image Orthicon by R.C.A. Photophone, by whom it is sponsored, possesses the following advantages:—

Possession of—

(1) Ability to extend the range of operations to practically all scenes of visual interest, particularly those under low lighting conditions.

(2) Improvement of sensitivity, permitting greater depth of field and inclusion of background that might otherwise be blurred.

(3) Improvement of stability, which protects images from interferences due to exploding photoflash bulbs and other sudden bursts of brilliant light.

(4) Smaller size of tube, facilitating the use of telephoto lens.

(5) Type of design that lends itself to use in lightweight, portable television camera equipment.

(6) Improved gain control system that provides unvarying transmission, despite wide fluctuations of light and shadow.

Development of the tube, which has an over-all length of 15 metres, with the big end 3 in. in diameter, was under way in the R.C.A. laboratories at the start of the war. It moved swiftly forward to meet the demands of the Armed Forces. It was demonstrated recently in an N.B.C. studio in the R.C.A. building.

Spectators who filed into the studio saw on one side the regulation massive television camera on hydraulic jacks; on the other the little black box on top of a tripod that did all the tricks. The results were viewed on two television receivers, using first one camera and then the other.

Two girls were used as models. Spotlights were turned off, leaving only four small lights in the ceiling. The television pictures on the new instrument were perfect. Then all lights were turned out and two candles were lighted. The television pictures were still good. Then the girls were lighted by an ordinary flashlight like that carried by theatre usherettes. This produced pictures with interesting effects, with the girls standing out of shadows. Following this, a tiny pencil flashlight was used. The girls' faces were still recognisable. Then one of them lighted a cigarette, with no other illumination, and the pictures continued.

From the studio demonstration the engineers switched to Madison Square Garden, where some of the rodeo performers were rehearsing. The only lights there, it was explained, were the ordinary work lights in the grill work of the roof. Trick riders were clearly visible, and in the background a cleaner could be seen sweeping between seats.

The final test was another scene taken in complete darkness by using infra-red rays.

In reply to a question, E. W. Engstrom, research director for R.C.A. laboratories, Princetown, N.J., said the pictures picked up in this way could be reproduced on film.

What this might mean in the way of quick transmission of news pictures to theatres can be realised when it is remembered that Paramount already has a machine that can take pictures off a television set in projection booth, record them on film, develop them in a minute and one-half, and project them on a screen.

Meade Brunet, general manager of the R.C.A. engineering products division, expects deliveries in about six months.

— Season's Greetings to all Users —
POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

THIS week, instead of my usual discussion of current topics I am letting some of you speak for yourselves. I am quoting the views of three managers at some length because they seem to me to be typical of a general trend.

This is a leaning towards restraint and dignity in exploitation. In my view, this trend is one to be developed and encouraged. Such is the development of public taste and critical faculties, and such is the improved quality of films in the past few years, that the vociferous, highly vigorous stunt methods are no longer suitable.

Here is what Keith B. S. Hann, of the Old Kent Road Odeon, has to say:—"At the close of a year it does no harm to look back on the past to see if improvement can be made in the future. As I look through the pages of the KINE. I do not see any suggestion of what is the fundamental of good showmanship—a contented staff. What efforts we put into selling a film are wasted unless the atmosphere in which the public sees that picture is conducive to their enjoyment.

"The staff on duty at the time creates that atmosphere. The ideal staff will then support your publicity and create the necessary atmosphere within the theatre which will add to the enjoyment of the people we wish to entertain. This is not staff control, it is exploitation.

"As I look through the items a second time I notice that the majority of publicity relies on novelty or size to strike the public. There is another aspect which could be considered—artistic dignity.

"Ideas on publicity are descended from the fair ground, but to-day we are members of one of the largest industries in the world and the film is now fast becoming an art . . . is some of our publicity? I wonder?"

I cannot quite agree with Mr. Hann that nothing is said in the KINE. about ideas that will lead to a contented staff. Whenever possible—whenever managers write to me of ideas in this field—I gladly publish them. But I agree with the principle, although I must point out that the line dividing showmanship and management is a very faint one.

☆

C. R. WOOD, of the Astoria, Finsbury Park, says: "As an old showman of the stunt days, I say emphatically that we can bury the "drum" once and for all.

"The present calls for dignified announcements in our theatre foyers and fronts, for programmes not too far ahead, giving the title, stars, date of presentation and, this is most important, the times of showing. All this must be backed by perfect and fool-proof service from the pay-box to the screen.

"Publicity to-day is just as essential to the well-being of the box-office as it was in the old days, but in a different way.

"It is an undisputed fact that the public to-day know when they have a picture that they want to see. It is the film, not the publicity that has been spent, that draws them. Our bookings are the true publicity."

☆

FINALLY, C. E. Wythe, of the Odeon, Edgware Road, sums up: "With the firm knowledge that the public of to-day appreciates colour and music far more than in the past, and that they are more educated to understand the underlying factors of the screen story, it is certain that theatre publicity must be more dignified, straightforward and concise.

"I consider the underlying principles of theatre publicity for the future to be in the following order:—

(1) Courtesy: The greatest form of publicity you can acquire.

(2) Front of house publicity to be dignified, clean and concise, in good contrasting colours, soft and pleasant to the eye.

(3) Portraits, used only when perfect likenesses can be obtained, in soft colours, by good artists, no amateur work considered.

(4) Frames of regular size, colour and pattern inserts, mobile, allowing transfer from one position to another according to the week of showing.

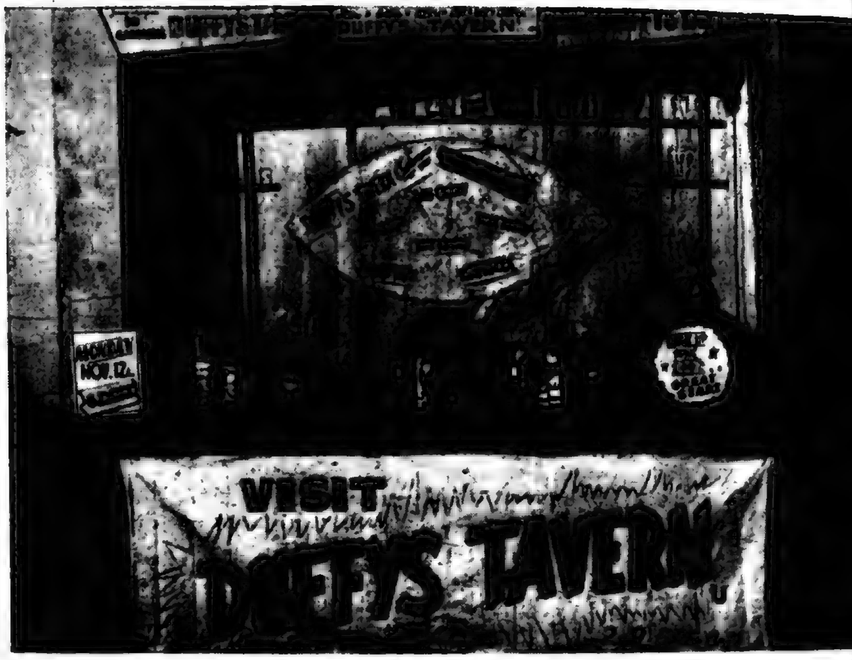
(5) Outside publicity (cards and quads) to be supplemented by neat and clean time sheets in stores and factories, rather than the cheap type of print or the colourful leg angle.

(6) Foyer stunting to be avoided; it is cheapening and only resorted to on few occasions.

(7) Link-up music to be pleasant and in keeping with the atmosphere of the theatre. The public appreciate good classical music, and, properly handled, this can become a valuable asset to your box-office. The continual drum of cheap dance rhythm without reference to your features is very damaging.

(8) Again, courtesy, service, and comfort, by all the staff. Management, exploitation and publicity are wasted if you lack courtesy, service and comfort."

Although many managers may not fully agree with Wythe's points, he has provided some wise maxims for them to ponder—and I am sure there will be many comments.



This attractive bar set up against a canvas backcloth was devised by the manager of the Havana, Romford, to exploit Paramount's DUFFY'S TAVERN

Laughter

FRANK HUGHES, of the Ascot, Glasgow, went all out to exploit U.A.'s "The Fifth Chair," through the medium of his non-sync., screen and teaser posters, and organised a "Fred Allen-Jack Benny" Advertising Agency.

His campaign commenced three weeks in advance, when once during each programme, a "laughing" record was introduced, tabs drawn and lights dimmed. The record was interrupted and a slide projected reading, "It will be three weeks before you join in the laughing, too." This created an enormous amount of curiosity.

Two weeks previous to playdate, teaser posters were placed in shops throughout the district, headed: "Fred Allen-Jack Benny Advertising Agency," with a variety of texts, such as: "Sale.—Piano, lady going abroad in walnut case and carved legs," and "For sale.—Baker's shop, grand oven, owner been in it for 12 years."

The week previous to playdate, the screen and shop tie-ups were linked together with a vast canopy display of chairs and 30-ft. linen banners. The whole was very effective, although simple in its design and construction.

Ringing the Changes

ONE thing I like about H. W. Dixon's publicity at the Peckham Odeon is the way in which he achieves variety week by week. The front of his hall has a number of black tile pillars and bars beneath the canopy, and to announce "Duffy's Tavern" (Paramount) he had 18 bright yellow paper stars prepared, each showing in 2-ft. letters the name of one of the star performers in the film, dates and times of showing and other vital information. These he is pasting on the dark tiles, where they formed bright patches to catch the eyes of everyone within sight of the building.

On the other hand, "Lost Week-end" (Paramount) was advertised by the display of a portrait of Ray Milland with a dipsomaniac smile, 15 ft. high and 8 ft. wide.

For "Seventh Veil" (G.F.D.) he had a vestibule board measuring 10 ft. wide by 6 ft. high painted in close imitation of the renters' double-page spread in the KINE., the background being white and the surrounding frame gilt and floral in style. Lettering of the title, star names, etc., was in red, green and blue, and the art work was well in advance of the average large panel of the kind.

Mr. Dixon is able to achieve these constant changes and to have his ideas carried out with fidelity because he employs his own artist, to whom he can give directions orally. Then the man performs the work on the premises.

Continued on page 223

The Kine's

[illegible]

WE resolve to maintain now and in the future our undisputed leadership in the field of "sound," achieved in manufacturing the world's finest recording and reproducing equipment.

We resolve also to maintain, in association with others famous for the quality of their products, a high standard of British projection by supplying the exhibitor with the finest projectors, lenses and electrical gear needed to achieve these high aims.

RCA

[illegible]

Pitchfords 2821

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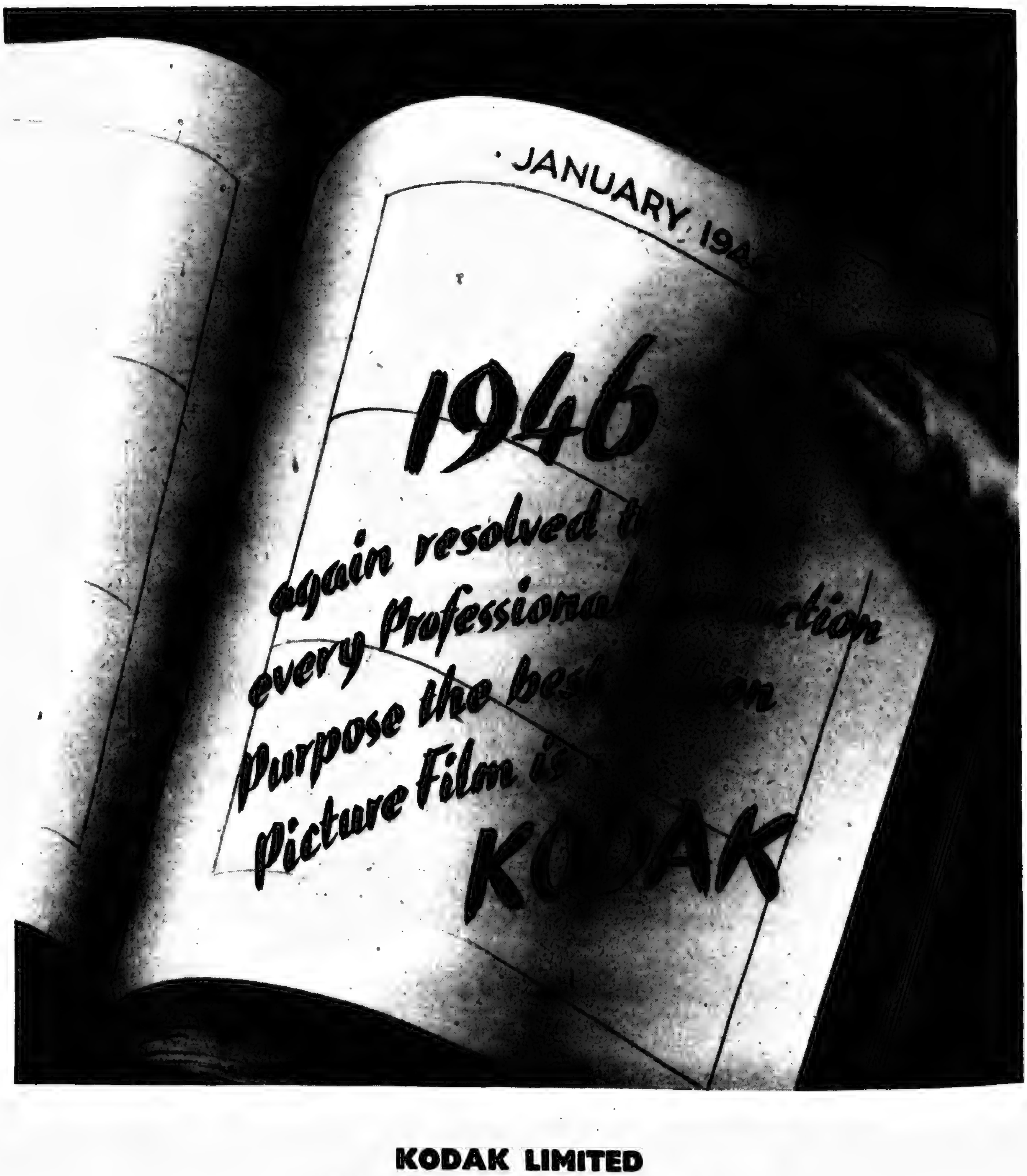
In 1945 the world's greatest motion pictures were made on 'Kodak' Film.



KODAK LIMITED
KINGSWAY, LONDON, W.C.2

OLD YEAR—NEW YEAR

Colour and Sub-standard Here: Television is Coming

But the Industry's Toast is Still

"GOOD PICTURES"

THIS has been by far the most eventful year in the brief but colourful history of the motion picture Industry. Compared with recent events, the change-over from silent films to sound was a simple, uncomplicated process.

It is now appropriate to look back over the year to see the trend and pattern of events and to speculate on those tendencies that will shape the future.

As far as pictures themselves are concerned, we see that a steadily increasing proportion are now made in colour, and we are assured by responsible judges that colour is now a definite box-office asset. The public wants it and will pay to see it.

Parallel to this, we learn at the year's end, that at least one new process has been unearthed on the Continent which may alter the present balance of power in the relative values of the colour processes themselves.

Similarly, there has been the development of a 16-mm. industry—an urgent question mark in the minds of many commercial exhibitors.

The rise of this subsidiary development is the inevitable consequence of war and the dislocation that has arisen in its wake. Military training resulted in the production of an enormous amount of sub-standard equipment; devastation has produced vast areas where the normal kinema cannot function. New markets have been found in Africa and Asia. It is therefore a logical and inevitable development that producers and distributors would be alive to the important new market which they can reach only through the mobile sub-standard theatre.

Faced with this newcomer, some British exhibitors have not unnaturally been alarmed. And is this alarm justified?

On the whole, we think not. Sub-standard is a logical addition to the scope of this vast Industry and the wise exhibitor will be he who decides to "get in" on the ground floor of the new development, rather than the man who stands off and stubbornly fights it.

On the whole, although there is every reason for vigilance throughout the exhibiting section of the business, there is no real need for serious alarm. The 35-mm. theatre will continue to dominate the scene as it always has done.

But in this connection it is fair to add a rider.

We may consider 16-mm. competition legitimate, as indeed it appears to be, *but surely it should be subject to the same protective regulations as encompass the ordinary showing of films.*

We do not resent these regulations, for they are important for the public safety and ourselves. We do think that they should most urgently be applied to the mobile show which, by its very nature, would seem to have more hazards about it than the solidly equipped commercial theatre.

So then, colour and the arrival of sub-standard are the two chief physical events of the year.

The third is only, as yet, threatened: Television.

This enormous baby, like the Rabelais infant, is an unknown quantity capable of kicking up an enormous to-do—capable also of being harnessed to the advancement of the film Trade given favourable conditions.

No one can predict now what the television position will be in twelve months' time. One effect is certain; visual broadcasts will supply the main news headlines of the entertainment Industry in 1946.

These then are the physical trends of the past and the immediate future.

Political developments have been prominent during the fading year. Chief of them has been the public controversy over the adverse sterling balance represented by the film business. This produced a debate in Parliament, correspondence in the most responsible journals, and a subsidiary wave of public criticism, some of it intelligent, some of it harmlessly wide of the mark. Two highly intelligent contributions to the debate are made in this special issue of the Kine. by Sam Eckman and Fay Allport.

It was inevitable throughout the controversy that there was a tendency to confuse the issue by suggesting that a solution to the dollar problem should be by implementing the findings of the Monopoly Report.

The fact that there is no precise relation between the two problems was made clear in the Kine. and some appropriate oil was poured on the troubled waters.

A mere mention of the Monopoly Report, quite naturally, meant that the Rank group of companies and their spectacular chairman were promptly brought into the limelight of the controversy and criticism.

In the middle of discussions on dollars and monopoly, Arthur Rank chose to announce the formation of his ambitious United World Pictures combine with its formula of Anglo-American co-operation. It is too early yet to say whether this important development can produce all the results hoped from it, but they will not fail through want of effort by their chief proprietor.

Parallel with this attack on the adverse sterling balance and the necessity to revitalise the independent side of the British film production Industry, there were uncompromising facts about the basic studio situation. The year started badly for British films with every inch of studio space either requisitioned or hopelessly over-applied for by eager producers.

The position has since improved and things will be nearly normal in a few months' time. Meanwhile, it is demonstratively true that British studios are not yet sufficient to fulfil the ambitious production schedules which the producers are arranging. Building of fully equipped modern studios is a vital necessity, not only to the producers and distributors, but to the exhibitors who know almost every location in Britain are now reaping a rich harvest from playing home-made product.

Lastly, after this hasty review of the immediate past, one may refer to pictures themselves. Millions of words are written about this Industry of ours, but we are sometimes in danger of forgetting that the whole vast structure of filmdom is built on the ability of a dozen major producing units, most of them American, systematically to deliver the goods in a way which makes the public want to pay to see them.

No industry has shown a more unerring knack for appealing to its customers. And it is good to record that on the whole the product, the actual thing that counts in the long run, has kept up very well.

First indications are that 1946 will keep up the good work.

What then of the New Year?

The Kine. does not believe in talking unnecessarily about "problems." It believes that there is plenty of living room in the business for everybody and that a fair share of the takings can give reasonable prosperity to all sections and grades of the business.

Its readers cover the entire Industry and it wishes that Industry a Seasonable Christmas and a Happy and Prosperous New Year.

The toast, ladies and gentlemen, is: "Good Pictures."

WHAT WE FACE JUST AROUND THE CORNER

by J. Arthur Rank

TELEVISION—It will revolutionise our Industry, but we will prove equal to the Test

LOOKING TO THE IMMEDIATE FUTURE I SEE TWO MAJOR DEVELOPMENTS. WE ARE FACING A PERIOD OF GREAT CHANGE, AS VITAL IN THE DEVELOPMENT OF OUR BUSINESS AS WAS THE CHANGE-OVER FROM SILENT FILMS TO SOUND.

Do you recall the doubt and perplexities of those days? The question "Had talkies come to stay?" was paraded everywhere, at C.E.A. branch metings, in the Trade and National Press, and among the public. Of course sound had come to stay; it was an inevitable advance in the world's chief form of entertainment. But many, if not most, of us were timorous of it.

In the near future the same doubts and perplexities will reassert themselves. The film Industry, which survived the change-over to sound, and which emerged from it much stronger than it was in the silent days will soon have to consider itself in relation to television.

Visual broadcasts by the B.B.C. are now only a few months away: in the United States most ambitious plans are being freely publicised.

I HAVE no doubt myself but that British resource and British scientific research will prove equal to the test; we shall find that in equipment and in technical performance we are the equal of any other country.

So then this film industry of ours will shortly have to adapt itself to a new and thrusting competitor. I am quite confident of our ability to meet it,cope with it, and remould it to the good of the main entertainment scene, and to the advantage of the film industry.

Before the war we had a slight glimmering of what the future will undoubtedly hold. Many kinemas, including some in the Gaumont-British circuit, were wired for visual broadcasts, and on a number of occasions special shows of major sporting events were given on a large screen.

It is true that the results were not perfect. When sound was in its infancy it was not perfect either! Primitive films themselves were clumsy compared with those of to-day.

Improvement will come, given time for research.

WITH that improvement there will grow up an eager and exciting adjunct to normal screen entertainment; it is not difficult to let one's imagination run riot in a Wellsian world of centrally disseminated features, of spontaneous "stop press" newsreels, and so on.

Exactly how televised entertainment can be moulded into the existing framework of the film industry cannot be definitely laid down at present; it can only be conjectured.

It is quite obvious that on its news side, in the relaying, for instance, of big sporting events, big-screen television can be a most useful adjunct to the box-office.

It is also certain that it would not be practical for the exhibitor to offer the customer merely the same entertainment which would be available in his armchair at home. That is obvious.

What will eventually happen, most likely is that the industry will obtain permission to diffuse its own films, thus cutting out the great deterioration and expenses involved in printing and circulating positive copies.

This would imply that the operator of the future will be a cathode-ray expert, specially trained to look after his super set.

THAT, however, is very much in the world of conjecture. The development may be on different lines; I cannot tell. But it is significant that in the United States, where they have been able to give the subject more time and thought (some during the war years) than we have, prominent companies, Paramount, I believe, being chief among them, have openly announced the creation of their own television stations.

When a nation-wide coverage of kinemas by television becomes possible—and there are experts, I understand, who consider that this state of perfection is not as near as the prophets would suggest—when that happens, I say, we may be sure that the film industry in this country will not fail to prove equal to the strenuous problems which will be created.

Ours, after all, is the senior member of the world's entertainment industry; our patronage far exceeds that accorded to any other form. Our performance is considerable; our responsibility is vast.

I never doubt our ability to shoulder it.

16-mm. SHOWS—Some Sensible Compromise is Inevitable

THERE is one other development of great importance to all of us, and one should not close 1945 and peer anxiously at the New Year without mentioning it.

I refer to the advance in the marketing of sub-standard film.

We have not been backward in this department in Britain. Indeed, well mindful of our duty, colleagues of mine have been busy developing the educational and cultural fields covered by 16-mm. film for some years.

Now, faced with a topsy-turvy world and with many restricted markets on the exhausted Continent, our American friends have seen the vast potentialities of sub-standard in the commercial field.

They anticipate using the mobile projectors to attract custom in areas where normal kinema business does not penetrate.

I see nothing but good in this; it represents progress, and there is no need, I submit, to feel apprehensive that such penetration may drag patronage from the established commercial exhibiting industry.

Such things can be ensured by agreement.

It is not reasonable to assume that Renter X, who sells his 35-mm. films to the independent commercial exhibitors of Blankshire, would be so short-sighted as to supply sub-standard versions of those same films to travelling showmen who could affect the exhibitor's business.

No, some sensible compromise is ininevitable.

It is not too much, I hope, to predict that some agreement will be worked out whereby the 16-mm. shows will not operate right up to the back doorstep of the commercial industry. Some boundary mark will be fixed; some demarcation line staked.

It is the policy of the group of companies with whom I am associated to develop the sub-standard film field; we believe that to do so is a natural and important development of our function as producers, as distributors, as manufacturers of apparatus.

We believe that in doing so we will be adding to the basic potential kinema audience of the country. Put simply we will be making more and more people "film conscious."

But we will not do it at the risk of the commercial exhibitor, quite apart from the fact that we are exhibitors ourselves, of course. This great business of ours fundamentally rest on the man who shows films for a living; it is the declared policy of our companies not to interfere with him. We are not out to provide new competition; we are out to develop entirely new fields, to the ultimate advantage of all of us.

The recent criticism in the House of Commons and in certain sections of the national Press on the question of film imports from the U.S. is the subject of a strong rebutting article by Sam Eckman, the M-G-M Chief in Britain, who in a revelation of facts and figures, gives a reasoned summary of the U.S. view

THE INSIDE STORY OF U.S. FILM EARNINGS HERE

Comparisons in the Size of the "Pocketings"

by SAM ECKMAN, JNR.

THE resounding clamour in certain sections of the national Press, and in the House of Commons, about the amount of money remitted annually to the United States in return for the use of the American films which provide considerably more than three-quarters of the screen entertainment offered to the people of this country, can be answered by a few very simple figures, easily understandable by the most unstatistical mind.

These figures have been carefully prepared by F. W. Allport, European Manager of Motion Picture Producers and Distributors of America. By the time this article appears they may have received valued but limited publicity in the *Times*, but I think they should be brought to the attention of everyone connected with the kinema Industry, which your paper is in the unique position of being able to do.

The key figures are these. Out of the total earnings of American films in this country America "pockets" 17 per cent. and Great Britain 83 per cent. To put it even more simply, almost exactly £5 in every £6 of their procceds remain permanently in Britain.

That immediately puts a rather different complexion on the whole matter, does it not?

In actual figures, the box-office receipts of American films in Great Britain total not less than £100,000,000 annually at the present time. Of this amount, as Government spokemen like Mr. Dalton and Mr. Marquand have confirmed, approximately £17,000,000 is now transported annually to the United States in dollars. This is America's total return—the full amount that America "pockets" as its share of the takings of all American films shown in this country.

What Remains Here

The rest, £83,000,000, remains permanently in Great Britain. It provides, among other things, for the payment of wages to tens of thousands of British employees in picture theatres, renting organisations, and so on, and the payment of interest on capital to a vast number of British shareholders, large and small, in British kinemas and associated companies. It pays for the great bulk of lighting, heating, advertising, maintenance and repairs, and last, but by no means least, the overwhelming proportion of the taxes contributed to the Exchequer by this Industry.

The receipts from entertainment tax alone in the last fiscal year were provisionally announced as £45,923,000. The current fiscal year is likely to be a couple of million pounds up on that colossal figure. Of the former amount a conservative estimate would show that at least £36,000,000 was derived from the exhibition of American films.

Thus comparing the size of the "pocketings," it is very obvious that the United States cannot be regarded as the sole, or even the principal, beneficiary of the showing of American films in Britain. Quite apart from the fact that, at a time when almost everything else is rationed, except austerity, they provide the British public with the lion's share of its favourite method of recreation and entertainment, they also contribute most substantially to British domestic economy and the employment of British labour.

A "Gross Inaccuracy"

I am glad to notice that Professor H. Marquand and other speakers in the recent House of Commons debate referred to the damage which must ensue from an interruption of the American film supply. But even the brief facts and figures I have given show the gross inaccuracy of Mr. Boothby's statement that "the Americans take no less than fifty per cent. of the total takings on films of theirs shown in this country."

There is a deal of difference between 50 per cent. and 17 per cent.!

It is always well to look at both sides of an argument: and it may be said that the £100.000.000 in sterling paid by the British public to see American films, however divided, produces none of the dollars which this country needs so much in order to increase its purchasing power overseas.

This point is admitted; but it will not blind thinking people to the fact that Britain would lose far more by holding up the comparatively small percentage which goes to America in dollar payments than by continuing it.

Thousands of British wage earners and small investors would lose either their livelihood or their savings if the importation of American films were stopped.

The 4,500 kinemas of Britain, which look to America for 80 per cent. of their film supplies and perhaps an even larger proportion of their revenues, give employment to upwards of 65.000 people, and support to their families. There are many thousands more employed in the renting branch of the Industry, which is largely concerned with the distribution of American films, and innumerable others associated with the various subsidiary industries engaged in the making of equipment and so on. Why, it has been said that 273 trades and professions are utilised in the production, distribution and showing of films.

To all these people, Britain's £83,000,000 share of the American film revenues is the rock upon which their economic security is founded.

I have stated before in New Year issues of the KINE., and—even at the risk of "damnable reiteration"—I should like to do so again, that thinking Americans, whether they live here or on the other side of the Atlantic, want nothing better than to see British films get much wider distribution in the U.S.A. than they do to-day. It is a truism to say that mutual trading must be the basis of international commerce and world prosperity.

In the past I have explained some of the reasons—lack of care in the selection and preparation of subjects, variations in accent, inadequate distribution methods, and so on, which have militated against British films in the world market.

There is now no need for me to labour these points. Most if not all of them have already been tackled, with his usual force and efficiency, by Mr. Rank.

Face the Facts

But—let's face the facts—it is going to be a long time before even Mr. Rank and his colleagues and competitors, who are so gallantly fighting for more and better British film production, can either (*a*) earn £17,000,000 worth of dollars with British films in the States; or (*b*) provide an extra eighty per cent. of films to keep open the kinemas of this country.

Meanwhile, let us remember that three-quarters of a loaf is better than no bread; and that the huge contribution made by American films to British domestic economy and to the national revenue—even if we exclude that precious thing, entertainment—should not lightly be thrown away.

As for the 17 per cent. which goes to America in dollars, well, as Mr. Dalton said recently in the House: "If we have the films, we must pay for them."

And he might have added: "Just as we expect to be paid by other countries not only for our films, but for our textiles, motor cars, leather goods, whisky, machinery, and a myriad other things, in our effort to increase exports by 50 per cent. over pre-war levels."

Of course—but it cuts both ways.

"RENTERS' QUOTA IS LIABILITY TO BRITISH PRODUCTION"

The Case in Favour of Complete Film Free Trade

By F. W. ALLPORT,

European Manager of M.P.P.D.A.

THE film industry is going through a troubled time. Throughout Europe and in Britain itself one can detect a growing desire to give preferential treatment to national film product, regardless of the complications involved—and of the basic wishes of the public.

It has been my business in the last few months to make a number of visits to the continent where the trend can be seen very plainly.

And frequently on the continent I met legislators and film executives who pointed to the British Quota System as the mother of all film protective legislation—as the spectacular example of film protection as it were.

So then we have to face up to the fact that at this time when British producers are trying harder than ever to increase their foreign markets, the actual protective measure set up by the British industry is being actively used by propagandists abroad as an argument against the increasing intake of British films.

The declared policy of the Association which I have the honour to represent in this country has always been outspokenly and uncompromisingly in favour of complete film free trade.

I suggest with humility that it is the only possible policy and that the natural desire to advance production in this country would have been more readily furthered had the authorities in the Industry originally decided to operate on a free market basis.

Quota begets quota; tariff, tariff; and protection, protection.

What, as I see it, is the overall picture of the international film scene.

Looking inside Britain, if a friendly observer may be permitted some observations, I would say that renters' quota is a liability not an asset to the British production industry.

Taken to its logical, or illogical conclusion, it could only compel American distributors to make films in this country, in competition with British producers, and there seems to be a fairly large and responsible section of British opinion, judging by the correspondence columns of *The Times*, which does not consider this an ideal solution to the Industry's problems.

Now, are these generalisations important at a time like this? I submit that they are. They have a direct bearing on the important public discussions which have lately been going on about the film industry's contribution to Britain's adverse trade balance.

A sweeping number of allegations have been made, some of them, I submit, very wide off the mark. It must always be remembered that the adverse balance has not been wasted; it has not been non-productive. It has arisen from the public's desire for entertainment and relaxation.

Nobody could possibly deny that Hollywood has given first-class goods in exchange for the money.

Let us be fair about this. I suppose no industry knows its customers as unerringly as the Hollywood producers know theirs. Exhibitor readers of the KINE. will confirm this to a man.

It is, of course, undeniable that vast sums of money have left Britain in payment for all this entertainment, but a very much larger amount has remained. One could reply quite truthfully that this is a straightforward commercial deal. The goods have been delivered; the cheque has been cleared; the customer is well satisfied.

There is, of course, one simple way in which Britain can do something towards readjusting the adverse balance. She can continue to make pictures of an international nature, good enough and entertaining enough to hold their own at home and in the American market.

The M.P.P.D.A. has stated time and time again through its now retired chief Will Hays and through his successor Eric Johnson, that Hollywood abominates the closed door.

It has been repeated times without number that there is no prejudice agains foreign films—which means British films in the American market.

There, perhaps, is a solution.

The other, and more drastic suggestion which have been made in public in London in recent weeks are, I submit, less calculated to be to the general good of the Industry.

If Britain were to freeze the film credits she would produce an unsatisfactory state of affairs from her own point of view; the foreign stock inside the British Industry would necessarily grow, and foreign producers might be compelled—at the expense of British companies in view of the inadequate studio space—to make pictures here in the hope of liberating some of their blocked currency.

This would certainly increase the number of large-scale international pictures made in Britain, but it would not increase the interior prosperity of the British Industry one iota. That is an important point for the pro-freezers to bear in mind.

No, I submit that the solution of film problems is to be found in the simplest method of all ordinary commercial principles—free trading between producer and customer with goodwill on both sides and with a lively appreciation of the other person's point of view.

Booking Films in Shakespeare's Language

FEW film people realise that William Shakespeare neatly anticipated the thrust and parry of the motion picture business—as these extracts from his works, compiled by the KINE.'s leading Baconian theorist, demonstrate.

This conversation piece might well be an argument between any (Elizabethan) film salesman and any independent exhibitor:—

Renter: "Look how far the substance of my praise doth wrong this shadow in underprizing it."—*Merchant of Venice, Act iii, Sc.* 2.

Exhibitor: "Vouchsafe me yet your picture."—*Two Gentlemen of Verona, Act iv, Sc.* 2.

Renter: "What advancement may I hope from thee?"—*Hamlet, Act iii, Sc.* 2.

Exhibitor: "Upon what bargain do you give it to me?"—*Comedy of Errors, Act ii, Sc.* 2.

Renter: "I must freely have the half of anything that this same brings you."—*Merchant of Venice, Act iii, Sc.* 2.

Exhibitor (sarcastically): "What! No more?"—*Merchant of Venice, Act iii, Sc.* 2.

Renter: "Thy share thereof is small." —3 *Henry VI, Act i, Sc.* 4.

Exhibitor (more sarcastically): "I feel too much thy blessing: make it less for fear I surfeit."—*Merchant of Venice, Act iii, Sc.* 2.

Renter: "There's money of the king's: 'Tis going to the king's exchequer."—1 *Henry IV, Act ii, Sc.* 2.

Exhibitor (despondently): "I have not that alacrity of spirit, nor cheer of mind that I was wont to have."—*Richard III, Act v, Sc.* 3.

Renter (producing contract): "You do not well in obstinacy to cavil in the course of this contract."—1 *Henry VI, Act v, Sc.* 4.

Exhibitor (aside): "I'll warrant he hath a thousand of these letters writ with blank space for different names."—*Merry Wives of Windsor, Act ii, Sc.* 1.

Renter: "We will have these things set down by lawful consent, lest the bargain should catch cold."—*Cymbeline, Act i, Sc.* 5.

Exhibitor (aside): "To-morrow to my bloody creditors."—*Merchant of Venice, Act iii, Sc.* 3.

SHOULD WE ENCOURAGE U.S. PRODUCTION HERE?

Anxiety Lest the British Industry Becomes a Colony of Hollywood

by

Hugh

GAITSKELL, M.P.

Vice-President and economic adviser to the British Film Producers' Association

THE British film production industry is swinging back pretty fast now from a war to peace time basis. Many of the studios requisitioned by the Government have already been given back, and it now seems certain that all of them will be returned in the next few months.

In some cases a lot of re-equipment, rebuilding and repair work is necessary, but we can expect, with some confidence, that by the Autumn of next year every studio in the country will be capable of production and that in the Renters' quota year 1947-48 the output of British films will surpass the prewar level.

I say "surpass" because we shall have at least one more large studio, "Amalgamated," in production, which we did not have before the war, and there is every sign that the other studios will be fully occupied, which was not the case in 1939.

What is to Take the Place of Quota Act?

Comparisons of output in the film Industry are notoriously difficult, but there is a fair prospect that in the year 1947-48 we ought to be turning out, say, 150 long films in all, of which, perhaps, 40 or 50 will be first-class West End pre-release type. That itself, if it comes off, will be a matter for some satisfaction and a very different story from the position at the end of the last war. But where do we go from there? The Quota Act expires in 1948. What is to take its place?

Are we to go out for export markets or concentrate on the home market? How can we break into the American market? What is to be done about the structure of the Industry at home and the recommendations of the Film Council's famous report on monopoly?

I do not propose to deal with any of these, but to tackle another question which I have not often seen discussed in print and which, nevertheless, puzzles a good many producers to-day. Ought we to encourage foreign—and particularly American—production over here?

No Suggestion of Prohibition

I am not asking whether United States producers should be allowed to make films in this country. I do not think anybody is really going as far as to suggest that there should be some kind of prohibition. But the present Quota Act undoubtedly was intended to induce the Americans to make pictures here: that is, after all, the effect of the renters' quota.

We can at least agree on one thing—nobody wants the "quickies" back again. But the cost tests, introduced in the present Quota Act, are a pretty effective way of stopping them. I am going to assume, therefore, that if we have American production over here it will be production of good popular films.

Even so quite a number of people in the Industry here are uneasy about the prospect. They have a feeling that when Americans produce over here they do not really make "British" films but simply transfer their Hollywood ideas across the Atlantic and make something which does not adequately express the British point of view. Then there is also the anxiety lest the Industry here becomes no more than a colony of Hollywood dominated by American interests.

Will not, it is said, the British industry be swamped by the Americans? How will British companies be able to stand up to the competition, not merely for stars, writers and directors, but also for technicians generally? If we encourage the Americans to make pictures here, are we not running into the danger that the films made by purely British companies would be inferior because they could never afford the production costs of the Americans. Nobody would, I think, deny that there is force in these arguments, but there is a good deal to be said, too, on the other side.

BRITISH FILM FIGURES

British production figures are better now than they were three years ago, but the number of films being made is far short of the peak years.

The busiest days in the industry were back in 1937, when 225 full-length features were produced in Britain.

Previously the best had been 222, a record established in 1936.

Here are detailed figures:

1936: 222 features and 196 shorts.

1937: 225 features and 211 shorts, the top of the boom in the industry's history.

1938: 116 features.

1939: 105 features.

The war then torpedoed production, and the 1940 figure fell to 78. Worse was to come: 1941-2 saw the production of only 62 films.

Since then the number has increased steadily, but experts estimate that the present capacity of our studio plant would permit only of a yearly maximum of 120-150 features, allowing for present-day conditions. And this figure is unlikely to be reached in 1946.

If we drop the renters' quota altogether what will the exhibitors say? They have always demanded not merely that there should be a renters' quota, but that it should be a higher percentage figure than their own.

American Renters' Obligation

Again, is not the obligation of American renters to acquire films in this country providing a market for the independent producer? Is not he, in the absence of such a demand, going to be even more in the hands of the larger organisations?

Are there not advantages to the British industry in having Americans produce over here so that any new technical developments in Hollywood reach us faster? Shall we not learn something from the way the Americans run their studios.

Finally, can we really afford to do without American production? After all, provided they make good pictures and not quickies, do we not have the advantage of substantial and definite investments in film production here—and—which is no less important—a pretty good prospect of having these films shown on the screens of the whole world?

Attempt to Clarify Position

I am not attempting to take sides in this controversy, but simply to clarify the issue. Perhaps, however, the last point matters more than anything else. If the Americans do not produce here—and, by the way, we must not forget that the exhibitor's quota alone may prove something of an inducement to them to do so—who is going to take their place?

The answer to this, I think, turns a good deal on the problems of the future structure of our industry. Problems which, no less than the ones discussed above, will have to be settled one way or another in the next 18 months.

1945 BOX-OFFICE STAKES

A Very Exciting Race Ends With a Photo-Finish

A TRIUMPH FOR BRITISH PICTURES

HOW THEY RAN

by R. H. "Josh" Billings

The KINE. Senior Reviewer

VICTORY year! and British films in greater numbers and in greater demand than ever. That's what the box-office returns for 1945 show. British productions not only figured prominently in the month-by-month results—but our studios produced the best of the year, "Seventh Veil," and four of the runners-up. We have every reason to be pleased and the authorities should find the figures satisfactory and gratifying.

Given the derequisition of studio space and the speedy release of stars and technicians, it should not be long before British pictures earn an even higher place in the home market.

All the same, we must not forget past and present American film co-operation. Hollywood has helped the industry, both morally and financially, with a steady stream of big pictures. True, they have been amply rewarded, but you cannot fool the public, and it is they and they alone who assess a film's true worth. Their's is the final verdict and, in spite of the unprecedented success of British films, American outputs fill first and third places in the 1945 Box-Office Stakes, while an organisation combining American and British product occupies second.

The First Three

The order is:—(1) M-G-M, (2) G.F.D., and (3) Warner. As was the case last year, it was a photo finish, but a steady and consistent output, shrewdly blending quality with quantity, restores Mr. Leo to his throne. And we're not "Joshing"!

We support our conclusions by naming a few of M-G-M's many winners:—"Mrs. Parkington," "Meet Me In St. Louis," "National Velvet," "Perfect Strangers," "Music for Millions," and "Valley of Decision." These are sufficient evidence. If need be, we could furnish more. There are, in fact, 28 features and 10 big reissues in M-G-M's prodigious 1945 hamper.

We congratulate M-G-M, who have frequently been top and never out of the first three since the KINE. Book of Form was established.

G.F.D. and Warner are not far behind and the closeness of the finish speaks volumes for the wellbeing of the industry. There is nothing like healthy competition. An early "deadline" prevents the inclusion of the December returns, but the omission cannot alter or affect the verdict. "The Road to Utopia" (Paramount), "Rhapsody in Blue" (Warner), "Our Vines Have Tender Grapes" (M-G-M), "A Thousand and One Nights" (Columbia), and "The Rake's Progress" (Eagle-Lion) are not released until the end of December. Providence and the Editor permitting, you'll hear more of them in our 1946 assessment. As for the British winners, they are not all from one stable, and the list should ease the minds of those who fear another monopoly. "The Seventh Veil" was made by Box-Ortus, "They Were Sisters," "Madonna of the Seven Moons," "Waterloo Road," and "I'll Be Your Sweetheart" were four dazzling examples of the box-office wizardry of the (Gainsborough) Ostrer. "I Know Where I'm Going" was an Archers' Production, "I Live in Grosvenor Square," directed by Herbert Wilcox and "Man From Morocco," directed by Max Greene, were made by Associated British for Pathe. "Blithe Spirit" and Henry V" were Two-Cities' productions. "Perfect Strangers" made by Alexander Korda for M-G-M, and "The Way to the Stars" was a Two Cities' film released by United Artists. There are also a number of other good British films from Anglo-American, who made "Waltz Time" and "Murder in Reverse," by RKO-Radio,

who sponsored "Great Day" and handled "Journey Together," the M. of I story documentary. There was also Butcher's "My Ain Folk," "Kiss the Bride Goodbye," "For You Alone" and "Home Sweet Home."

The future is even more encouraging, as the early releases for 1946 show. They include Gabriel Pascal's "Cæsar and Cleopatra," Cineguild's "Brief Encounter," Ealing's "Lovers' Meeting" and "Pink String and Sealing Wax," Individual Pictures' "The Rake's Progress," Gainsborough's "The Wicked Lady," and a whole host of others, all calculated to attack the big money.

On form, G.F.D. are a good second to M-G-M. Its biggest winners were "The Seventh Veil," "They Were Sisters," "Waterloo Road," "Blithe Spirit," "Here Come the Co-Eds," and "The Naughty Nineties." A well-balanced mixture of British and American products. They also had a number of good programmers, shorts, and, of course, the Gaumont-British and Universal News.

Warner's has a particularly high average of box-office successes. "Arsenic and Old Lace," "Mr. Skeffington," and "Hollywood Canteen" beat all comers in their class, but Warner's releases for the year are considerably less in number than those of their competitors. This year's Box-Office Stakes has so many good runners that we have had to depart from a former ruling and make win and place and not win alone the deciding factors.

Another Good Bet

Paramount has also done extremely well and their winners include "Frenchman's Creek," "Here Come the Waves," "The Affairs of Susan," "Duffy's Tavern," and "Incendiary Blonde." They, too, have put and kept their customers in the big money.

Twentieth Century-Fox are not quite so spectacular in 1945 as in 1944, but "Nob Hill," "A Tree Grows in Brooklyn," "Keys of the Kingdom," "Diamond Horseshoe," and many others head a solid box-office output. And we're not forgetting Movietone.

Columbia and their backers are also well on the right side with two big winners, "A Song To Remember" and "Tonight and Every Night." Three good British films, "29 Acacia Avenue," "He Snoops To Conquer," and "I Didn't Do It" figure in their output.

United Artists released "Since You Went Away," "Blood On the Sun," and "I'll Be Seeing You," three big winners, and "The Way to the Stars," a grand British film.

RKO-Radio topped their 1945 output with "Princess and the Pirate," one of the biggest money spinners of the year. "The Three Caballeros," a Disney production, "Tarzan and the Amazons," and "Enchanted Cottage." were in the money. Their British releases were "Journey Together" and "Great Day" much above the average.

Eagle-Lion registered terrific returns with "Henry V" "Madonna of the Seven Moons."

1945 BOX-OFFICE RESULTS

did not [illegible] so well in the sticks, but, of course, cleaned up in town. G.F.D. and Eagle-Lion together would beat the field, but while the Rank interests are split up the chances of a British firm being No. 1 are obviously narrowed.

Pathe was well to the fore this year with "I Live in Grosvenor Square," a top-ranking British film, "Man From Morocco," another good British effort, and "Dillinger," an American film which ran and was placed with some of the year's best. They also had a number of good programmers, and the Pathe Gazette and Pictorials. Pathe has flashed into the top bracket.

Anglo-American released 11 British pictures in 1945, and headed their list with "Waltz Time" and "Murder in Reverse." These two first-class efforts, coupled with two Sexton Blakes and an Old Mother Riley, make Anglo-American No. 1 Independent British Renters.

British Lion ran true to form and handled one of the best independent American outputs. Republic was responsible for "Atlantic City," "Lake Placid Serenade," "Brazil," and "Earl Carroll Vanities," all rattling good pictures. "Western Approaches," a first-class documentary, was the British Lion British release.

Butcher's, one of the oldest firms in the trade have kept the flag flying with "My Ain Folk," "Kiss the Bride Goodbye," "For You Alone," "Boys of the Old Brigade" and "Home Sweet Home." Good, honest product, all of it.

New Realm and Renown are the specialists in reissues, and handled a number of sprightly museum pieces.

The competition amongst the British producers both inside and outside the Rank organisation was very keen, but the honours definitely go to Gainsborough. They struck the happy medium in production costs, but secured staggering box-office results. "The Wicked Lady," to be released next year, gives them a flyer for the 1946 Stakes.

We don't know, and never will, the receipts of the three big circuits, but with A.B.C. tied to M-G-M and Warner, and the Odeon and Gaumont splitting G.F.D.-Universal, Twentieth Century-Fox and all Eagle-Lion British pictures there can be little between the three. But how interesting it would be to know!

The results of 1945 again show that the Press critics and the public employ an entirely different yardstick when measuring the entertainment content of a picture. We don't propose to take sides, but at least the public put the money down. Their's is the last word, too, a point all producers and exhibitors would do well to remember.

And now for the monthly releases:—

JANUARY. — "Madonna of the Seven Moons" (Eagle-Lion; Phyllis Calvert, Stewart Granger) was the film of the month. "Old Acquaintance" (Warner; Bette Davis) was close up second, and "Shine On Harvest Moon" (Warner; Ann Sheridan) was barely a short head away third. "Laura" (Twentieth Century-Fox), "The Climax" (G.F.D.), "Gipsy Wildcat" (G.F.D.), and "Casanova Brown" (RKO-Radio) were not far behind the place "horses." "Western Approaches" (British Lion) was the outstanding documentary release.

FEBRUARY. — "Frenchman's Creek" (Paramount) . and "Mrs. Parkington" (M-G-M) ran a dead-heat. "Waterloo Road" (G.F.D.) was a close third. "Thirty Seconds Over Tokio" (Warner) and "Summer Storm" (U.A.) seemed the best of the rest.

MARCH.—"Arsenic and Old Lace" (Warner) and "Meet Me in St. Louis" (M-G-M) could not be separated when they passed the post. "Together Again" (Columbia) was third. "Wilson" (Twentieth Century-Fox), "The Constant Nymph" (Warner) and "The Thin Man Goes Home" (M-G-M.) strangely enough did not flatter. "The Woman in the Window" (RKO-Radio) was the most conspicuous also-ran.

APRIL.—"A Song to Remember" (Columbia) was the winner. "Since You Went Away" (U.A.) was next best, and "Keys of the Kingdom" (Twentieth Century-Fox) and "Music for Millions" (M-G-M) tied for third place. All four were top of their class. "Man from Morocco" (Pathe) was a good British release. "Keep Your Powder Dry" (M-G-M), "Hangover Square" (Twentieth Century-Fox), "Something for the Boys" (Twentieth Century-Fox) and "Guest in the House" (U.A.) did not lag far behind.

MAY.—"Here Come the Waves" (Paramount) and "To-night and Every Night" (Columbia) shared the honours, and "Blithe Spirit" (G.F.D.) was also in the money. "A Place of One's own" (Eagle-Lion) was noted.

JUNE.—"Hollywood Canteen" (Warner) was a popular winner. "A Tree Grows in Brooklyn" (Twentieth Century-Fox), "Here Come the Co-eds" (G.F.D.), "Picture of Dorian Gray" (M-G-M), and "Sudan" (G.F.D.) bunched for second place. "Tarzan

Continued on page 64

THE FINAL PLACINGS IN ALL CLASSES

BEST OUTPUT

1. M-G-M ; 2. G.F.D. ; 3. Warner.

MOST CONSISTENT OUTPUT

M-G-M.

RUNNER-UP

G.F.D.

BIGGEST WINNER

The Seventh Veil (G.F.D.) British.

RUNNERS-UP

(in release order).

Madonna of the Seven Moons (Eagle-Lion), British ; *Old Acquaintance* (Warner) ; *Frenchman's Creek* (Paramount) ; *Mrs. Parkington* (M-G-M) ; *Arsenic and Old Lace* (Warner) ; *Meet Me in St. Louis* (M-G-M) ; *A Song to Remember* (Columbia) ; *Since You Went Away* (United Artists) ; *Here Come the Waves* (Paramount) ; *Tonight and Every Night* (Columbia) ; *Hollywood Canteen* (Warner) ; *They Were Sisters* (G.F.D.), British ; *The Princess and the Pirate* (RKO-Radio) ; *The Affairs of Susan* (Paramount) ; *National Velvet* (M-G-M) ; *Mr. Skeffington* (Warner) ; *I Live in Grosvenor Square* (Pathe), British ; *Nob Hill* (Twentieth Century-Fox) ; *Perfect Strangers* (M-G-M), British ; *Valley of Decision* (M-G-M) ; *Conflict* (Warner) ; *Duffy's Tavern* (Paramount).

BEST BRITISH FILM

The Seventh Veil (G.F.D.).

RUNNERS-UP

They Were Sisters (G.F.D.) ; *I Live in Grosvenor Square* (Pathe) ; *Perfect Strangers* (M-G-M) ; *Madonna of the Seven Moons* (Eagle-Lion) ; *Waterloo Road* (G.F.D.) ; *Blithe Spirit* (G.F.D.) ; *The Way to the Stars* (U.A.) ; *I'll Be Your Sweetheart* (G.F.D.) ; *Dead of Night* (Eagle-Lion) ; *Waltz Time* (Anglo-American) ; *Henry V.* (Eagle-Lion).

MOST SUCCESSFUL BRITISH INDEPENDENT RENTER

Anglo-American.

Waltz Time, Murder in Reverse, two *Sexton Blakes,* one "*Old Mother Riley,*" and six sound programmers.

BEST DOCUMENTARIES

Western Approaches (British Lion), *The Fighting Lady* (Twentieth Century-Fox), *The True Glory* (Warner), *Burma Victory* (Columbia).

BEST CARTOON

The Three Caballeros (RKO-Radio).

MOST SUCCESSFUL MUSICALS

Tonight and Every Night (Columbia) ; *Here Come the Waves* (Paramount) ; *Duffy's Tavern* (Paramount) ; *Diamond Horseshoe* (Twentieth Century-Fox) ; *Something for the Boys* (Twentieth Century-Fox) ; *I'll Be Your Sweetheart* (G.F.D.), British.

BEST INDIVIDUAL PERFORMANCE

Ray Milland (*Lost Week-end*) Paramount.

MOST POPULAR AND CONSISTENT YOUNG STAR

Margaret O'Brien.

MOST POPULAR AND CONSISTENT ESTABLISHED STARS

James Mason (*Seventh Veil, They Were Sisters, A Place of One's Own*) ; Bette Davis (*Old Acquaintance, Mr. Skeffington*) ; Greer Garson (*Mrs. Parkington, Valley of Decision*) ; Ann Todd (*Seventh Veil, Perfect Strangers*) ; Joan Fontaine (*Frenchman's Creek, The Affairs of Susan*) ; Stewart Granger (*Madonna of the Seven Moons, Waterloo Road*) ; Phyllis Calvert (*They Were Sisters, Madonna of the Seven Moons*) ; Bing Crosby (*Here Come the Waves, Duffy's Tavern*) ; Humphrey Bogart (*Conflict, To Have and Have Not*) ; Margaret Lockwood (*I'll Be Your Sweetheart, A Place of One's Own*) ; Bob Hope (*Princess and the Pirate*).

MOST POPULAR BRITISH STAR

James Mason.

RUNNERS-UP

Stewart Granger, Phyllis Calvert, Ann Todd, Anna Neagle, Rex Harrison, Deborah Kerr, Margaret Lockwood, John Mills, Robert Donat, Laurence Olivier, Patricia Roc, Michael Redgrave.

MOST PROMISING NEW-COMERS

Gregory Peck (*Keys of the Kingdom, Valley of Decision*) ; Peggy Ann Garner (*A Tree Grows in Brooklyn, Junior Miss, Nob Hill*) ; Lauren Bacall (*To Have and Have Not*) ; Cornel Wilde (*A Song to Remember*) ; Lisbeth Scott (*You Came Along*) ; Elizabeth Taylor (*National Velvet*) ; Yvonne de Carlo (*Salome, Where She Danced*) ; Renee Asherson (*Henry V.*) ; Angela Lansbury (*Picture of Dorian Gray, National Velvet*) ; Jackie Jenkins (*National Velvet, Our Vines Have Tender Grapes*).

MOST SUCCESSFUL COMEDY TEAM

Bud Abbott and Lou Costello.

BEST BRITISH DIRECTORS

Arthur Crabtree (*They Were Sisters, Madonna of the Seven Moons*) ; Compton Bennett (*Seventh Veil*) ; Herbert Wilcox (*I Live in Grosvenor Square*) ; Alexander Korda (*Perfect Strangers*) ; Sidney Gilliat (*Waterloo Road*) ; David Lean (*Blithe Spirit*) ; Anthony Asquith (*Way to the Stars*)

MOST SUCCESSFUL BRITISH STUDIO

Gainsborough.

They Were Sisters, Madonna of the Seven Moons, Waterloo Road, I'll be Your Sweetheart.

ANGLO-AMERICAN FILM RELATIONS

Conflict *as well* *as* Co-operation

Is Foreseen by—

W. H. Mooring, *"Kine." Hollywood Correspondent*

IT is almost certain—as Sydney Bernstein has warned Hollywood—that conflict as well as co-operation will show in the Anglo-American film relations of 1946, for while more British films will possibly swell the present trickle into a sizeable stream it is unthinkable that Hollywood will permit British, or any other foreign competition to wash away the foundations of a virtual national monopoly it has taken the American industry a quarter of a century or more to build.

1946 doubtless will prove to Mr. Rank and all other British producers that exchange of Hollywood-British talent will result in a larger influx of new blood to the American film industry than to the British, and that Anglo-American co-operation giving British films an equitable chance on American screens with the product of Hollywood will come mainly, if not entirely, through financial tie-ups, thus assuring that a big share of profit from British films shown in U.S.A. remains in U.S.A.

That Rank already is aware that Universal, in which he holds substantial monetary interest, promises him a better outlet in American screens than continued distribution through United Artists or RKO, illustrates my point.

Change-over to Peace

THE sudden, though welcome, arrival of peace loosed a terrific riptide in film production, and during the latter half of the old year Hollywood, always less a geographical location than a state of mind, lapsed into a spell of political amnesia.

Instantaneous attempts on the part of the U.S. Government to follow V-J Day with speedy reconversion of American industries from war purposes to the demands of peace produced a sharply visible drop in the phenomenally high rate of public patronage films had been enjoying throughout the boom days of the war.

With an ill-suppressed sigh of "Here it comes," Hollywood stepped back cautiously with all its production plans and began to meander uncertainly. Only one rule seems to have been grasped with any confidence. War films would have to stop!

What to put in their place? That was, and still is, the great question.

1945 Money Makers

PUBLIC preferences recorded at the U.S box-office during 1945 have been overwhelmingly in favour of musicals and homespun adventure stories. The year's biggest money-makers have included "Anchors Aweigh," "A Song to Remember," "National Velvet," "Rhapsody in Blue," "Our Vines Have Tender Grapes," "Week-end at the Waldorf," and, of course, "Going My Way," which, taking into account the matter of relative production cost, stands out far ahead of all the rest as a profit-maker.

With the exception of "Week-end at the Waldorf," none of the biggest winners dealt with sophisticated characters, and this one exception owes its popularity chiefly to the skilful exploitation of an all-star cast.

Three months before V-E Day any Hollywood production boss would have bet his shirt that the end of military action would signal a safe course for a long series of screenplays dealing with the various phases of reconversion and international rehabilitation.

Three months after V-E Day the same men knew that in the absence of clear signs, he could easily lose his shirt on any film which attempted anything like prophecy in the field of international reorganisation.

War in Retrospect

IT was, and still is, a sound bet that 1946 will bring forth a number of stories viewing war in retrospect, but Warners' experience with "Objective Burma" brought to the producers' attention a fact that their natural zeal for near-at-heart causes had all but obscured from them.

They know now that the reconsolidation of their foreign box-office depends upon their ability to see the results as well as the just rewards of victory in global terms. They are now moving cautiously to avoid by over-emphasis any suggestion that the United States alone won the war, or alone can guarantee the peace.

An approximate breakdown of future production plans, as far as they are so far re-assembled since "it was over, over there," suggests that in the early part of 1946 at least 35 per cent. of the total Hollywood output will be musicals and romantic comedies with music.

A little more than 25 per cent. look like being romantic dramas touching upon problems of rehabilitation with the difficulties confronting the returning war heroes played down and the more romantic adventures of "a new life in civvies" played up (RKO's "The Dream of Home," for example).

The rest will be made up of light comedies, historical romances ("Forever Amber" type) and miscellaneous dramas, leaving immediate world-wide problems severely alone.

Two Dark Horses

TELEVISION and 16-mm. film production appear as the two dark horses of 1946. The industry is confident that both are tethered, if not hog tied, so that neither can kick up too much of a ruckus and upset major studio investments at either the production or theatre ends.

Paramount seems to have gone further in television than any other major, although all are keeping close watch on the new radio-picture idea so that if and when sets are installed in homes, receivers will get nothing that can remotely compete with major kinema programmes.

Even when Paramount have built their new high-power television tower on Mount Wilson they must await the laying of a cross-continental cable before they can broadcast pictures simultaneously clear across the United States and (if permitted) into Canada.

Meanwhile, they will operate on an experimental basis, with teaser-type programmes televised over short range and re-televised from 16-mm. film records in selected key spots throughout the rest of America.

Paul Raiburn, who is head of Paramount's television set-up, admits that as yet no plans are laid for actual theatrical exploitation of television.

Then major programmes will be televised to theatres only, with novelty short items designed to draw attention to them, being televised to home receivers. Raiburn estimates that between 500,000 and 1,000,000 such home sets will be operating before this time next year.

Every major studio will, during 1946, enter the 16-mm. production field with an eye on educational and other forms of non-theatrical patronage in mind.

Three-Point Plan

ON the purely political front, Hollywood faces in the New Year well-laid plans now being worked over by Eric A. Johnston to

(a) avert Labour-Management difficulties and misunderstandings;

(b) set up a new and consolidated industry programme aligning the major Hollywood production with U.S. State Department aims and interpretations of national ideas;

(c) unite the whole film production industry in a co-operative policy to recapture maximum outlets in world-wide markets.

This latter phase of Johnston's three-way plan is threatened only by the rapidly enlarging number of independent production companies.

While these have been created mainly as a means to immediate economies in taxation (the small production outfits can get away with lower income and excess profits taxes), they nevertheless have broken down internal controls within the industry by giving innumerable producer-directors and producer-actors a hand in the trade policies.

These independents are, at this moment, the main fly in the Johnston ointment, which is to heal disunities in the production industry and lead to a united Hollywood policy of selling Americanism to the world.

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with
RAYMOND LOVELL
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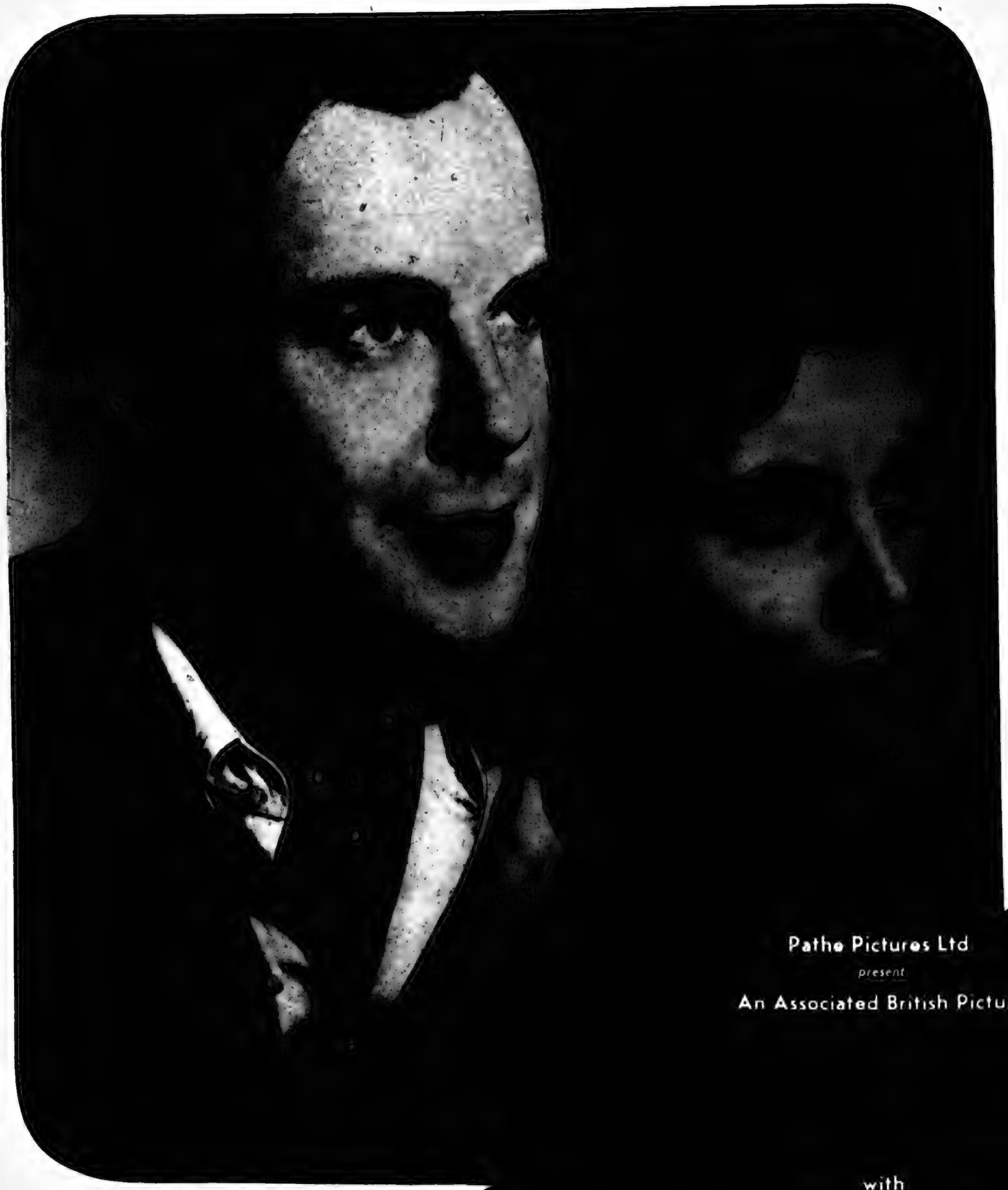

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ESTHER McCRACKEN

Directed by HAROLD FRENCH
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POLITICS AND THE FILM INDUSTRY

The Need to Relate Ourselves to the Problem of International Reorganisation

"We have to realise the significance of the almost universal shift to the left and the implications of the technological and social revolutions which are taking place in the farthest corners of the globe."

—by JOHN GRIERSON—

Founder of the Empire Marketing Board Film Unit and until recently Film Commissioner for Canada.

THE film Industry has always been a trifle short on political understanding and political leadership. It has not been very good in calculating the trend of political events and their bearing on an industry which, because of its size and range of operation, must be deeply affected by political change.

One of the paradoxes of this business of ours is that it claims more than any other to follow public reactions. But, on the other hand, it has been the first to disclaim any relationship with political affairs and any responsibility toward them.

Though almost everyone to-day pays lip-service to the enormous influence of the medium as a creator of attitudes and loyalties at home and abroad, we have not yet decided our relationship to the processes of enlightenment which are the concern of every government in the world to-day.

We are still quarelling in picayune fashion whether or not we shall put public service films on the public's screens.

We are still talking of 16-mm. educational films as "competition" and making humourless cases about the "public danger" of 16-mm. showings.

We are still, in many quarters, naively dreaming of a laisser-faire paradise in which we are going to be left to decide the future of the Industry in our own sweet way.

I ask you, what are the chances?

WE are doing and saying these things at a time when governments and peoples are coming to understand the immense importance of the film to them, are everywhere expressing their intention of using it for public enlightenment and the national interest and are, in fact, taking firm steps to that end.

In the national field, the public urgency is expressed in various ways. Quotas for the showing of the national product are everywhere being introduced or discussed. Governments are everywhere, except in the U.S., sponsoring national production. The film Trade is conceived as an important aspect of international trade and is being brought progressively under Government scrutiny.

In the international field, new nations are rising up, proud of their own achievements and assured of their own destinies. They intend that no longer shall international traders cross their borders and take all and give nothing. Everywhere they are taking steps to secure their own interests and alter the status quo for good and all.

In fact, to-day, free trade in films has gone both nationally and internationally. In its place has come a trade involving mutual understanding and mutual co-operation towards public ends. No industry is therefore more deeply involved in politics than we are and must increasingly become.

IT is, of course, hard for an industry based on "salesmanship" and "showmanship" to convert its mind and mood to this new order of things. One hears the shrill cry and the agonised vituperation on all sides. The realists know that there is no alternative but to accommodate ourselves. It just happened that we picked on a medium that was more important to the world than we knew. Whatever it is, it is certainly not a circus pony that we have been holding by the tail.

The most important developments in the Industry to-day, therefore, are those concerned with the re-education of the Industry's personnel in the political, economic and social significance of this medium to which we are all devoted.

Much pioneer work has already been done by the representative councils of the Trade and not least by the film journals. It was, for example, in the film journals that the implications of the documentary development were first recognised and the first articles on the wider significance of the medium were first published. I am thinking of the KINE., the *Cinema*, the old *Exhibitors' Herald and Motion Pictures News* and, of course, *Variety*.

Certain individuals like Harry Warner, Walter Wanger and Alex. Korda have made, at one time or another, important personal contributions to the statesmanship of the Industry. The Hays organisation and the B.B.F.C., though they were conceived as "defence" organisations for the Industry, must also be recognised as having helped create the first long-term sense of responsibility to the public. That neither was good enough is a side issue.

TO-DAY the process is being enormously speeded up and intensified. The appointment of a man of the public calibre of Wendell Wilkie to represent the Industry was of the greatest significance. So, too, is the recent appointment of Eric Johnston and Donald Nelson, with the prospect they bring of a first-rate political intelligence service for the first time in the history of the Industry.

One finds Wanger developing the scope of the Academy to include awards for films creating international understanding and developing the circulation of international papers on the highest level of observation.

The educational effect of General Eisenhower's invitation of film principals to the European theatre has been remarkable. So, too, has been the realisation in the bigger companies of the changing mood in their overseas markets. I have some reason to think that Metro's international information service in Hollywood has become particularly strong.

The standard of political concern in the immediate circles of people like Rank, Balaban, Skouras and Schenck is, in fact, of a different order to-day from anything we knew ten years ago. Considering the problems facing them, it could not reasonably be otherwise.

THE journals, as one might have expected, have widened the range of their interest greatly from the day-to-day street gossip which once so greatly preoccupied them. I cite the influence of quota discussions and the Rank development on the British journals. They have forced the journals to state the wider nature of British interests and the relationship of the British Industry to them. One even notes the growing air of apology for the too too local news of the selfish little men with the selfish little arguments, and high time, too.

We should particularly remember the new experience of public affairs which many in the Industry have obtained during war time in Washington, London and other major capitals.

Many others are coming back from the Forces with a fresh insight into the wider uses of the film. Already their contribution to public discussion in American and British forums is being felt.

NOR would we be wise to forget the growing influence of the unions and guilds in America, of A.C.T. and the Producers' and Writers' Association over here. They are parallel in every country with a production Industry. They are all entering into the councils and operations of the Trade and, in some cases, they are coming even closer to Government confidence than the old Trade associations themselves.

The Industry is certainly changing in mind and mood, though perhaps it is not changing fast enough for my liking. There is certainly much to do if we are going to keep up with the fast pace of events. We have to realise the significance of the almost universal shift to the left and the implications of the technological and social revolutions which are taking place in the farthest corners of the globe.

We have perforce to relate ourselves to the great problems of reconstruction which are being faced in every country and to the great problems of international organisation which are being faced in all countries.

We have in short to realise the part we shall be required to play in giving men the kind of mind and spirit that will bring the world to order. This involves a new measure of understanding and a will to use the medium more directively than we have done in the past.

British Films Now Have A Much Surer Box-Office Touch

THE IMPORTANT PARTS PLAYED BY STAR APPEARANCES AND ELABORATE ADVERTISING

by MARK OSTRER

THIS is a favourite time of the year for stocktaking, and I feel that we exhibitors can profit by settling down and clarifying a few points about the one thing that really matters in this Industry of ours—the box-office.

Looking over the country as a whole it is true to say that we have had a year of extraordinary success. It is said that business is not quite what it was in certain parts of the country, and this is probably true, but taking the larger view it could certainly be argued that any falling off in isolated areas has been more than made good by the really excellent business that the Industry has been doing in London.

Provincial Tastes

If I were to attempt to give an overall picture of business throughout the country, I should give it as my purely personal opinion that there has been a slight falling off in business in the North, and some spasmodic and occasionally serious falling off in the West Country. On the other hand, Scotland is keeping up very nicely while London, which, with its environs, represents somewhere between 25/30 of the films grosses, is doing better than ever.

The reasons for the falling off are obvious—the closing down of war plants and the changeover to peace conditions; while in the deep West country they are due to the closing down of training grounds, aerodromes and transit camps which sent local admission figures soaring to extraordinary heights.

Turning from the overall picture to the films which have made up the Industry's successes, it is perfectly true to say that British pictures have never done so well as they are doing now. Everyone in the Industry knows this and he would be a die hard, indeed, who attempted to contradict this.

Scotland's Attitude

Even in Scotland where audiences have for years not been too keen on British pictures—owing, I believe, to their unfamiliarity with them—their reception recently has been truly splendid.

Speaking personally for one moment it is good to record that the takings on "They Were Sisters" in the Scottish houses on the G.-B. circuit was a really formidable achievement and one which suggests bigger and better receipts to come.

It is hard to particularise, but it is true to say that there are British films which we have planned for four weeks in some of our theatres. Six years ago a similar film would not have been booked for more than one week. This is due to a variety of reasons.

British films now have a much surer box-office touch than they had of old, and the public having started to look for them now follow them with zeal. In this connection I hope I will be allowed to pay passing tribute to the record of my brother, Maurice Ostrer, who, at Gainsborough, has turned out winner after winner and has built up a major product from his studio.

There are two other particular reasons for the recent success of these British films—personal appearances of stars and the elaborate advertising campaigns.

Star appearances are enormously important. We are quite convinced that our policy of sending Gainsborough players around theatres in Scotland has played a large part in improving the receipts of British films up there. I believe wholeheartedly in this policy as a means of creating a more intimate link between patrons and the names behind the screen, and it has certainly paid handsome dividends wherever we have tried it. It is a policy we have every intention of continuing, and I recommend it warmly to any exhibitor who is able to try it for himself.

The elaborately built-up advertising campaigns with their careful plans for building up individual stars and for making a trade name more and more known to the public, speaks for itself.

Of the films themselves there is little for me to say, but it does seem that the public, which has always been intensely chary of costume spectacles is now in full-blooded pursuit of them. Costume melodramas pack the box-office. I suggest this is an escape from the drabness of this present-day world of clothes coupons and austerity.

On the other hand, I do not agree with those judges who consider that colour in itself necessarily boosts a film's receipts. This may have been true two years ago, but I question whether it is true to-day.

Comedies in the Balance

If there is one form of film story which seems to be pretty well dead I would say that it is the straightforward, out and out comedy which, with the exception of Abbot and Costello, very, very seldom registers at the box-office. By this I do not mean that audiences do not want comedies: they do. But they want human comedies with plenty of story value and sentiment. They do not want six reels of slapstick or semi-slapstick.

Indeed, I suggest that if a comedian were to use the Harold Lloyd technique to-day he would not find it successful.

But apart from this one type of story we can look round the film scene and say that the customer on the whole is pretty well satisfied. He pays his money and gets full value for it. And even though the Chancellor of the Exchequer gets more of it than we do, we cannot really complain. Business is good, and it's a good business.

1945 BOX-OFFICE STAKES

—continued from page 51

and the Amazons" (RKO-Radio) and "Tomorrow the World" (U.A.) stayed on well. "Without Love" (M-G-M) started briskly but just missed the big money.

JULY.—"They Were Sisters" (G.F.D.) was a real turn up. "The Way to the Stars" (U.A.) was close on the winner's heels, and "I'll Be Your Sweetheart" (G.F.D.) was third. All three, it will be noted, were British bred. "Bring On the Girls" (Paramount), "The Fifth Chair" (U.A.), "Enchanted Cottage" (RKO-Radio), "Thunderhead, Son of Flicka" (Twentieth Century-Fox), "To Have and Have Not" (Warner) and "Salty O'Rourke" (Paramount) earned their keep. "29 Acacia Avenue" (Columbia) was another lively British runner.

AUGUST. — "Princess and the Pirate" (RKO-Radio) and "The Affairs of Susan" (Paramount) dead-heated, while "National Velvet" (M-G-M), "I'll Be Seeing You" (U.A.), "Diamond Horseshoe" (Twentieth Century-Fox) and "Blood On the Sun" (U.A.), shared third place honours. "Waltz Time" (Anglo-American) was not disgraced. "The True Glory" (Warner) was the documentary of an outstanding month.

SEPTEMBER.—"Mr. Skeffington" (Warner) was a distinguished yet narrow winner. "I Live in Grosvenor Square" (Pathe) was only inches behind. "Dillinger" (Pathe), "Incendiary Blonde" (Paramount). "The Naughty Nineties" (G.F.D.), "It's a Pleasure" (RKO-Radio) and "The Three Caballeros" (RKO-Radio) were bracketed third. "Henry V" (Eagle-Lion) was the "class" horse but found the going uneven.

OCTOBER.—"Nob Hill" (Twentieth Century-Fox) proved a real long shot. "Perfect Strangers" (M-G-M) and "Week-end at the Waldorf" (M-G-M) tied for second place. "Dead of Night" (Eagle-Lion), "Ten Little Niggers" (Twentieth Century-Fox), "Son of Lassie" (M-G-M), "Lady On a Train" (G.F.D.), "Out of This World" (Paramount). "One Against Seven" (Columbia) and "You Came Along" (Paramount) headed the rest of the field. "Murder In Reverse" (Anglo-American) also deserved mention.

NOVEMBER. — "The Seventh Veil" (G.F.D.) short-headed "Valley of Decision" (M-G-M). "Conflict" (Warner) and "Duffy's Tavern" (Paramount) also tied for third place. "The Lost Week-end" (P[illegible] [illegible] "Journey Together" (RKO-Radio [illegible] Wife" (U.A.), "Where Do We [illegible] Here" (Twentieth Century-Fox), [illegible] ness and the Bellboy" (M-G-M) a[illegible] 21" (Columbia) were the best of [illegible] runners, but the first four easily held [illegible] "Burma Victory" (Columbia) wa[illegible] standing documentary.

DECEMBER. — The big releases [illegible] this month come too late for the returns [illegible] be recorded. As it happens we have [illegible] them all, so, rather than leave the month [illegible] blank, we'll "mark the card." "Road to Utopia" 1. (Paramount, Bob Hope-Bing Crosby), "Rhapsody in Blue" (Warner, Robert Alda), 2, and "The Rake's Progress" (Eagle-Lion, Rex Harrison), 3. We'll soon know how right —or wrong—we are!

L-DAY FOR NEWSREELS

It's Competition: The Fight is On

by HOWARD THOMAS,

Producer-In-Chief, Pathe Newsreel

NEWSREEL men began their Christmas celebrations ten days ahead of the rest of the film Trade. In Wardour Street, in Soho Square, and at Acton the flags were unfurled for a new kind of D-Day. In three continents, December 15 was Newsreel Liberation Day.

In France, the Government newsreel, "*Actualités Française*," lost its monopoly and three French reels, *Pathe Journal*, *Eclair Journal* and *Movietone* went back into business.

In the United States, the newsreel pool divided into five units and began to work for themselves instead of for each other.

In Britain, newsreel editors ceased telephoning each other to decide release dates and "rota" stories went out of fashion.

It's competition.

The fight is on.

Only by pooling their resources and linking their efforts with Services film units were the reels able to give adequate coverage to such a world-wide war. Hundreds of cameramen were needed in the vast landings on enemy soil. You can't "scoop" an earthquake. As the allied armies spilled over the Continent, dozens of moviemen were needed to capture all the news.

Overflow of News

The result was the flooding of thousands of feet of film into newsreel offices. Editors' jobs were no longer to search for news but to cut down miles of material.

While the flow of war news continued everyone was happy, but as the battle dissolved out into peace, newsreels began to have thin patches. Film kept rolling in, but much of the sound and fury had gone. Now there were parades, presentations, civic receptions, ceremonies, and editors began to discard rota material and substitute stories of their own.

This meant that attendance began to increase at the Monday and Thursday screenings of newsreels at the M. of I. Instead of "How have they treated that story?" the whispered comments turned to "Why didn't we cover that?"

And now at last the bonds have burst.

Competition may grow tough, but newsreels can never complain that they did not ask for it. There was excitement in every newsreel office on Monday morning (December 17), the first day of non-rota coverage.

Important stories in the Army occupation area, Royal events, and one or two other "specials" would still be shared; but at last most of the reel had to be composed of stories unearthed by the individual company.

Keen Competition

For months the reels have been making preparations. New cameramen have been engaged and trained. New brains have been imported on the editorial side.

During the last few months the liveliest competition to fill the few hundred feet left over after using rota stories, has been between Paramount and Pathe.

They were the only two reels to film the "Queen Elizabeth" in dry dock.

Paramount beat Movietonews, Gaumont and Universal with an exclusive picture of the Churchill-Montgomery Alamein dinner; but Pathe had appeared three days before with an exclusive Montgomery picture-commentary on the Alamein anniversary!

Paramount "jumped the gun" on the release date of the Navy's U-Boat sinking story. Movietonews gave half its reel to an exclusive interview with a scientist glooming about the atom bomb. Paramount contrasted its Remembrance Day story with comic pictures of women's shopping troubles. Movietonews won that particular day on sheer photographic quality, but Pathe had scooped them all in the previous issue (November 12) with the only Remembrance feature, including the first pictures taken in Westminster Abbey since the Coronation.

Soon we shall see the fruits of every newsreel's plans to win their battle for the screens.

We have had a complete reorganisation. We are getting new equipment, the finest the Industry can produce; we have obtained first-class cameramen; new executives fill key posts; arrangements have been made to cover old and new sources of stories; to co-operate with newspapers; and entirely new methods of selecting and treating stories is being put into operation.

No longer will it be a case of an editor spotting a likely story in the morning paper and sending out cameramen with a Press cutting. Half a dozen keen brains work on the subjects to help the cameraman plan his story and get something the opposition may not have.

All the reels seem to be agreed on one matter, a bigger, broader conception of news. To-day we have a more serious, more intelligent public. They are expecting something better than beauty queens and racing events.

Life is Real

Sport and fun there must be, but now the reels must cover news of the essential things in life—food, houses, jobs. Millions want to learn about different ways of living—shoes made from plastics, aeroplanes that take you to Australia in a few days, walkie-talkies that will help wives to call husbands home from the golf course in time for lunch!

Politicians and politics are news. Kinemagoers will want to know everything concerning any complete changes of national life such as the Government's taking over of coal, gas and transport. Wherever a Government move affects millions of people those people will want to *see* something about it.

But a newsreel must not have a political policy.

The political views of a newsreel company may be the opposite of the politics of the man who puts the reel on the screen, and the exhibitor has every right to refuse such propagandist material. He should demand impartiality, although he should welcome courage, boldness and initiative in the newsreels.

All of this must not add up to a dull product. No newsreel can afford to cease being entertaining. There must be showmanship, humour, touches of sentiment, and human interest in every good reel.

During this war newsreels have won a new public.

The exhibitor who clings to his belief of the nineteen-thirties that newsreels could not attract money to his box-office is old-fashioned.

With the possibility of single-feature programmes, shorts are much more valuable, and the newsreel would be the biggest "puller" among the shorts. Remember, it offers the thrill of news, a front seat at great events, close-ups of world celebrities, plus a fair slice of humour and entertainment.

Above all, newsreels will, I think, be international. Kinemagoers who have travelled by newsreel as far afield as Burma, Japan and India will look forward to peacetime pictures of a big fight in Rome, a proud mother with her quins in Istanbul, and a motor car with wings in Budapest.

Every British reel will have to plan world coverage, with cameramen on every continent.

We have forged a world-wide link with *Pathe Journal*, of Paris, and *Pathe News*, of New York, so that our three completely separate companies can share each other's services.

Interchange Ideas

We can ring Walton Ament, New York's editor, to get a picture of Lord Halifax visiting Britain's stars in Hollywood, or we can ask M. Alexandre, *Paris Journal's* editor, to send pictures of a British bishop lolling among the bathing beauties in the south of France.

The three of us will interchange ideas, material and staff as though we were branch offices in adjacent cities.

There's hurlyburly ahead for the newsreels.

For you, it's faster, brighter, better newsreels. For your patrons, it's one of the most powerful reasons for going regularly to the kinema. Newsreels of D-Day, Belsen, Nuremberg meant business. Newsreels mean business in the future as well.

BRITISH FILMS MAKE GOOD

By J. H. HUTCHISON

The Ambassador, Hendon

"LET'S go to the . . . kinema, I don't like British pictures anyway." A friend of mine overheard that remark as he and many others were turned from a theatre playing an English film—to capacity plus!

That sentence more than anything I have ever heard sums up the attitude of the public to-day to British films.

From a fortuously slow start—probably due to lack of technicians and a very minute foreign market—our own films have now definitely made good.

And that despite the latent antagonism of many patrons to our own product. The bitter disappointments of the bad old years are not yet forgotten.

Despite that handicap, winner after winner is reaching the screen from British studios.

I have tried to find the common factor of success, but it's not easy. Perhaps it's because some of them are just a little bit daring—quite properly improper, shall we say. Or maybe the characters are just ordinary people doing the sort of things that the average patron would like to do but either cannot or dare not.

Whatever the reason, it is a very heartening thought to realise that the British films, far from being a handicap imposed on us by law, are now a material contribution to the prosperity of the industry.

Screencomber's KINEMATOGRAPH WEEKLY

Post-war conditions having turned the world upside down, Screencomber has kicked the editor downstairs with some copy for the printer and is now in the editor's chair with his feet on the desk, so a paragraph has been cut from the usurper's leader (after he had passed the page) to make room for this explanation.

Wanted—a Problem

WHAT this industry needs urgently is a Problem and not just a footling, little problem spelt with a small "p," but a socking great thing, spelt in heavy type—something that will give us leader writers a chance to unloose our pent-up cliches, to open up the floodgates and let the dammed things come pouring forth in spate.

Instead, here we sit idly gnawing the end of our pen, or to be more exact, our typewriter, meaning, of course, the machine and not its lovely operator. (Note to Sir Alex King: "No, this particular type of gnaw has nothing to do with your own celebrated 'Hundred Pipers and Gnaw an' Gnaw' !")

So here we are twiddling our thumbs, what time we should be coining phrases, quoting old adages or using old saws to hammer home our point or nail down the facts, which, however you look at it, is quite a cute way of using up old saws.

In the old days of Problems, no self-respecting newspaper would dream of going to press without its daily Letter of Protest from Michael Balcon. If you can think back just how long it is since you last saw a Balcon Protest you will immediately realise the urgency with which this Business requires a Problem.

Obviously, sick of the scarcity of Problems, Balcon has given up the whole business of letter writing to the Editors, and is now seeking forgetfulness in Film Production. Admittedly, we have a sneaking suspicion that he still keeps his hand in by appearing, under the pseudonym of "Cantab," "Mother of Ten," or "Indignant."

It has to be conceded that without a Problem there is nothing to solve and a prolonged neglect of the practice of solving means that it is only a matter of time before we lose the knack.

Now one who has a gift of solving is called solvent, and when he loses that gift he becomes insolvent.

According to our dictionary, however, insolvency means bankruptcy, so that somehow we seem to have driven the whole business "broke."

At last, then, here is a Problem that can again make Wardour Street a place fit for leader writers to live in and the Film Industry a business worthy of us Cliche Chuppies.

Long Shots and Slip Ups

DOUBTLESS you often wonder how we gossipers keep so well informed and how it comes about that we know all the latest Trade developments before even the parties personally involved can possibly contemplate them.

Well, it is just a trick of the Trade that we picked up from old Snoopy Stroller, who once ran this section so brilliantly and inaccurately on gab and guesswork.

Whereas in all other branches of journalism your first care is to get your facts right, the gossip writer is above such mundane matters, and would no doubt find himself out on his ear if any of his wildly prophetic hintings proved accurate.

JUDGING by the average gossip column the writer's chief concern, with almost any story, is to keep it under his hat, sit on it, hear it off the record, in confidence or *entre nous*.

The great trick is to hint vaguely at big deals pending with perhaps a mention that the names involved are likely to come as a shock to the industry.

Should the big deal "pend" and even though the names are not a surprise after all, he then announces triumphantly something to the effect ". . . as stated exclusively in this column some weeks back."

THE only trick necessary is to ensure that the prophetic and well-informed paragraph is so all-embracing that it will meet almost any contingency.

In this connection I well remember an historic case where the gossiper really had the true facts but was so dumbfounded at getting them that he didn't quite know what to do about it.

IT was the story that A.B.C. had taken over the Rialto in Coventry Street.

So he straightway wrote a rather nostalgic bit dealing with the Rialto from the time it was the old and fashionable West End Kinema.

"And now," he ended, "it is to end its days as just another one of a chain of multiple tea shops."

JOE FRIEDMAN has been telling me that he and Maxie Thorpe will be among the few big film executives not hanging up their stockings this Christmas.

The fact is, being Columbia's representative over here, he really is of course, Father Christmas, with Maxie Thorpe as the Good Fairy.

The pair's munificence and liberality are by no means confined to the Christmas Season, however, for they are filling exhibitors' stockings with Columbia product throughout the entire year.

ADMITTEDLY, there is some footling arrangement, as a result of which the exhibitor makes some kind of token payment, but as this rarely exceeds fifty per cent. of the gross, it is an almost negligible effort on the part of the theatre owner, and was only devised so that these rather touchy individuals would not feel they were dependent on Columbia's charity.

In short, a move to save the exhibitorial face—although we know some we'd rather throw away than save.

ALWAYS enjoy lunch with Sam Eckman. For that matter, I enjoy lunch with Arthur Rank, Alex Korda, or practically anyone else who stands me lunch.

Come to think of it, the only lunch I never enjoy is the one somebody else is having with me. In Sam's case you can usually depend on getting the lowdown on all the current trends in film business.

SHOULD the public, as it so often does, be clamouring for a second week of a new M-G-M opus, you can bet that the knowledgeable Sam will be one of the first to know about it, even, on occasions, before the M-G-M adverts are already blazoning the breathless news throughout the width and breadth of the land to the great British Public.

Like most of the industry's leaders, Sam certainly keeps his ear to the ground and, for that matter, his eye on the target, his head in the clouds, his feet on the earth, his tongue in his cheek, his hand to the plough, and, when he is talking off the record, his needle in a haystack!

WOULD never be surprised these days, to hear that Max Milder, the Surrey Squire, had given up film stock for live stock, since he has taken to rusticating in the country.

They were telling me round at Warner House that he and his hitherto inseparable cigar have parted and that recently he has been arriving at the office chewing a straw.

This has proved a severe blow to the entire cigar world, where once no self-respecting cigar would venture out in public unless wearing a Max Milder on the unlit end.

MAX is taking country life seriously and has been learning the art of poking fat pigs with a stick while saying "Arrrr!" from a local wheeltapper.

Why a wheeltapper? Well, it seems he doesn't know why he does it, either.

At least the man hitting himself on the head with a hammer was more logical.

WITH the death of Europe's mystery man Sir Basil Zaharoff, arose a still more enigmatic figure, the half fabulous, the mythical Screencomber! Screencomber, the Elusive Pimpernel of Wardour Street, moving continuously behind a smoke screen of rumours, flitting from capital to capital, and chancellory to hostelry.

With each big deal inevitably the name of Screencomber has been interwoven.

Who was he? Who is he? Here at last are the facts in all their startling and sensational starkness!

MOST frequently asked question is whether his column is contributed by a collection of people.

Now just ask yourself whether, even in a Trade as crazy as ours, you could find sufficient "Nuts" to write such a feature year in and year out and still retain even a slight trace of sanity.

NO, the column is written by me exclusively, and here can be revealed a secret which no doubt most of you who have studied the paper have already guessed, the entire KINE. is a one-man job, written and edited by myself under my numerous *nomes-de-plume*.

Who but Screencomber, under the guise of the "Showman," could think up some of the screwy exploitation schemes in "Showmanship"?

AND again, who could write those uproarious burlesque leading articles?

We have always argued that Screencomber and the leading article were redundant and that two funny columns were too much, but the powers-that-be insist that we can't have too much good clean fun!

In this capacity readers would be surprised at the number of occasions on which these columns have been transposed and nobody the wiser.

HAVING dashed off the leader, Close Ups and Showmanship, we then take over the pseudonym of A. L. Carter, Connery Chappell, James Benson, Paul Peak, and 2 and 4, Oxford Road, and under these guises we editorial manage, acting edit, associate, advertisement manage or Manchester office, according to our whim.

IN the evening it is our invariable custom to don evening dress and a false moustache and attend a film première under the incognito of J. Arthur Rank.

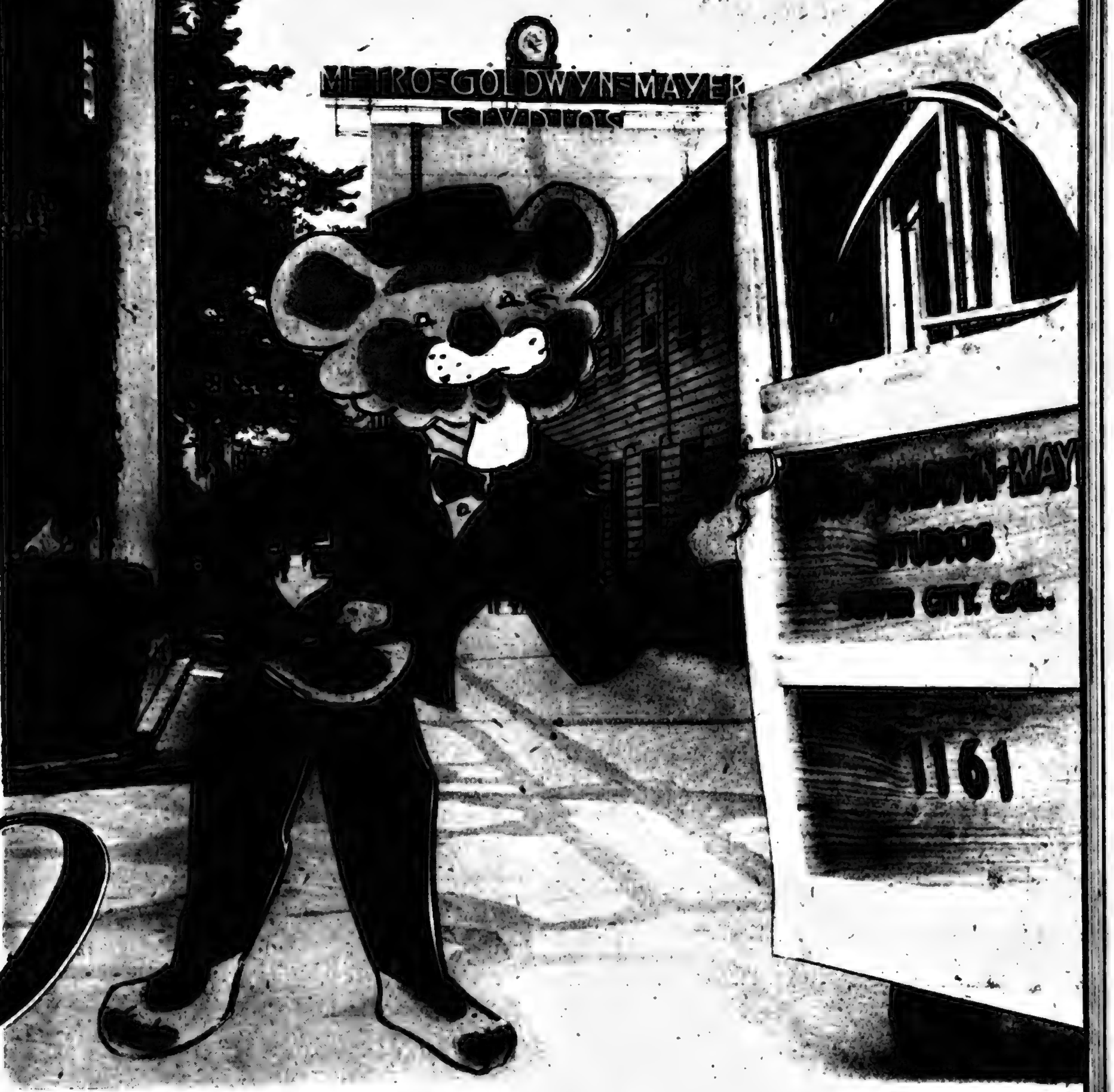
Having posed for the society photographers, either being presented to royalty or a celebrated film star, we are now assured of sufficient photographs not only for our next issue but also to make the issue of one or other of the society illustrateds really worth while!

THESE, then, are the facts! No longer need I surround myself in an aura of mystery.

For myself I can only say that after years moving in a shroud of mist it is a relief to come out into the daylight and reveal to my readers that any mystery that has been woven around me has been manufactured, and that at heart I am just a simple, home-loving girl with no ambitions other than my hubby, my little love nest and the kiddies.

A MERRY CHRISTMAS and
Happy Yule,
We trust you've sent all records
rocking,
We hope you've kept your theatre
full
And helped fill up the Renters'
stocking.
Tho' on your bread, but sparsely
spread,
Slight signs of marge there is.
Your renting head to be well fed
Wants caviar on his!

SCREENSTROLLER.



"Let me show you round your future!"

The brightest promise for your future as a showman lies in the top-pressure activity of the world's greatest studio, the matchless strength of its resources, the skill and enthusiasm of its vast personnel . . . . Big things are happening there—so that big things will happen at your box-office throughout 1946! Come along and see!

→

Ready!

"WEEK-END AT THE WALDORF"
(Rogers, Turner, Pidgeon, Johnson)
"PERFECT STRANGERS"
(Robert Donat, Deborah Kerr)
"SON OF LASSIE" (TECHNICOLOR)
(Lassie, Peter Lawford)
"HER HIGHNESS & THE BELLBOY"
(Hedy Lamarr, Robert Walker)
"THE VALLEY OF DECISION"
(Greer Garson, Gregory Peck)
"OUR VINES HAVE TENDER GRAPES"
(Edward G. Robinson, Margaret O'Brien)
"BUD ABBOTT and LOU COSTELLO IN HOLLYWOOD"
"THRILL OF A ROMANCE" (TECHNICOLOR)
(Van Johnson, Esther Williams)

and more!

Completed!

"ANCHORS AWEIGH" (TECHNICOLOR)
(Frank Sinatra, Kathryn Grayson)
"ZIEGFELD FOLLIES" (TECHNICOLOR)
(M-G-M Galaxy of Stars)
"THEY WERE EXPENDABLE"
(Robert Montgomery, John Wayne)
"YOLANDA & THE THIEF" (TECHNICOLOR)
(Fred Astaire, Lucille Bremer)
"HOLD HIGH THE TORCH" (TECHNICOLOR)
(Lassie, Elizabeth Taylor)
"THE SAILOR TAKES A WIFE"
(Robert Walker, June Allyson)
"THE HARVEY GIRLS" (TECHNICOLOR)
(Judy Garland, John Hodiak)
"SHE WENT TO THE RACES"
(James Craig, Frances Gifford)

and more!

Editing!

"ADVENTURE"
(Clark Gable, Greer Garson)

"THE POSTMAN ALWAYS RINGS TWICE"
(Lana Turner, John Garfield)

"BAD BASCOMB"
(Wallace Beery, Margaret O'Brien)

"TWO SISTERS FROM BOSTON"
(Kathryn Grayson, June Allyson)

"THE HOODLUM SAINT"
(William Powell, Esther Williams)

"EASY TO WED" (TECHNICOLOR)
(Van Johnson, Esther Williams)

"WHAT NEXT, CORPORAL HARGROVE"
(Robert Walker, Keenan Wynn)

"UP SHE GOES"
(Ann Sothern, George Murphy)

and more!

Shooting!

"THE YEARLING" (TECHNICOLOR)
(Gregory Peck, Jane Wyman)

"THE GREEN YEARS"
(Charles Coburn, Tom Drake)

"HOLIDAY IN MEXICO" (TECHNICOLOR)
(Walter Pidgeon, Ilona Massey)

"NO LEAVE, NO LOVE"
(Van Johnson, Pat Kirkwood)

"TILL THE CLOUDS ROLL BY" (TECHNICOLOR)
(Judy Garland, Robert Walker)

"TIME FOR TWO"
(John Hodiak, Lucille Ball)

"FIESTA" (TECHNICOLOR)
(Esther Williams, John Carroll)

"ARMY BRAT"
(James Craig, "Butch" Jenkins)

and more and more!

Pl[illegible]us

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SPRING BYINGTON
RICHARD CARLSON
JOHN CARROLL
CYD CHARISSE
JAN CLAYTON
GLADYS COOPER
JAMES CRAIG
HUME CRONYN
DONALD CURTIS
DAN DAILEY, JR
GLORIA DE HAVEN
PHILIP DORN
MELVYN DOUGLAS
TOM DRAKE
JIMMY DURANTE
AVA GARDNER
FRANCES GIFFORD
CONNIE GILCHRIST
GLORIA GRAHAME
EDMUND GWENN
HURD HATFIELD
VAN HEFLIN
JOHN HODIAK
SKIPPY HOMEIER
LENA HORNE
MARSHA HUNT
JOSE ITURBI
CLAUDE JARMAN, JR
BUTCH JENKINS
PAT KIRKWOOD
PAUL LA[illegible]
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AUDREY [illegible]R
TAMARA T[illegible]OVA
JOHN WA[illegible]TON
JACQUELIN[illegible]HITE
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KEENAN [illegible]YNN
CARLETON YOUNG

The VOICE of the KINEMA-GOER

A Guide to the Public's Taste in Film Entertainment

THERE have been popularity polls on almost every conceivable subject. Mass Observation has collated its findings on certain industries into highly informative and diverting volumes. Nothing of this kind has been published concerning the kinema industry, although the Bernstein questionnaires made a gallant attempt and provided useful facts.

On this occasion the KINE. presents a poll that is a cross-section of public opinion on questions of direct interest to the kinema business. A widely varied group of people was selected for the investigation, ranging from professional men such as doctors, solicitors and journalists, to casual labourers, and including craftsmen, shop assistants, housewives and Service personnel. The results, while they are by no means claimed to be the last word on the various subjects, provide interesting pointers to current feeling among kinema-goers.

What the KINE. Census Revealed

HY DO YOU GO TO THE KINEMA? a) FOR AN OUTING. (b) TO SEE AVOURITE STARS. (c) TO SEE ELECTED FILMS.

80 per cent. stated that they went to the kinema for an outing. Of these 63 per cent. added that in doing so they tried as far as possible to see their favourite stars. A further 23 per cent. added that they also tried to select their entertainment. Of the 20 per cent. who ignored point A, 17 per cent. went to see the stars, and 3 per cent. "shopped" for films.

ADVERTISEMENTS OR EXPLOITATION ERSUADE YOU TO GO AND SEE THE ILM?

73 per cent. admitted that advertisements influenced their selection of films, inasmuch as they preferred to see a picture they had read about rather than an unknown quantity. Only 6 per cent. claimed that advertisements had no effect upon them. 55 per cent. welcomed exploitation in the kinemas, but 14 per cent. preferred to see only posters and stills.

NEWSPAPER CRITICS INFLUENCE OUR CHOICE OF FILMS?

14 per cent. admitted being influenced by the critics. 76 per cent., however, said that they read the critics' columns for information, but preferred to form their own judgment. Only 4 per cent. were definite that they never read the critics.

DO YOU LISTEN TO B.B.C. FILM CRITICISM? DO YOU FOLLOW IT?

38 per cent. said that they listened. Only 3 per cent. of these followed the criticisms.

WHAT SORT OF FILMS DO YOU PREFER? GIVE FOUR TYPES IN ORDER OF PREFERENCE.

Broadly classified, the results were: Modern dramas, 39 per cent.; Musicals, 27 per cent; Crime stories, 21 per cent.; Smart comedy, 8 per cent; Costume pictures, 3 per cent; Outdoor subjects, 2 per cent.

WHAT DO YOU THINK OF BRITISH FILMS NOW?

80 per cent. considered British films were steadily improving, and many stated that they would now sooner see British pictures than the average American film.

DO YOU WANT TO SEE MORE BRITISH FILMS?

82 per cent. said definitely Yes. 6 per cent. said No. The remainder was indifferent. Several people emphasised that there should be no more "quickies."

The Public's Taste in Stars, Producers, Programmes and Kinema Design

What the KINE. Census Revealed—continued

DO YOU THINK OUR PRODUCERS SHOULD BUILD STARS ON THE HOLLYWOOD PLAN?

65 per cent. said Yes. A further 32 per cent. wanted star building, but along distinctive lines, suggesting that we should avoid such Hollywood tendencies as typing of stars and over-polishing.

DO YOU LIKE DOCUMENTARY SHORTS OF THE TYPE INTRODUCED DURING THE WAR? SHOULD THEY CONTINUE?

61 per cent. said Yes. Most of these qualified their agreement by asking for less propaganda and more factual treatment. 21 per cent. did not want documentaries. The remainder were indifferent.

DO YOU PREFER: (a) SUPER KINEMAS. (b) MEDIUM-SIZED KINEMAS. (c) SMALL, INTIMATE KINEMAS?

(B) 57 per cent. (A) 26 per cent. (C) 17 per cent.

SUGGEST FOUR INNOVATIONS THAT WOULD IMPROVE YOUR LOCAL THEATRE'S SERVICE TO ITS PATRONS.

Most frequently suggested items were: Better direction to seats by means of lights at ends of rows and similar aids; crêches for young children; better ladies' toilet accommodation; permanent patrons' suggestion book in foyer; covered queueing space; elimination of local advertisement slides in intervals.

DO YOU LIKE OTHER ENTERTAINMENT IN KINEMAS ALONG WITH FILMS? IF SO, STATE WHAT.

34 per cent. said Yes. Of these the majority liked variety, but 12 per cent. asked for light orchestras. 59 per cent. wanted films only, the remainder being undecided.

DO YOU LIKE KINEMA ORGAN INTERLUDES?

33 per cent. definitely favoured organ interludes. A further 47 per cent. liked the organ in the intervals, but did not ask for special interludes. 20 per cent. did not want organs.

WHAT PART OF THE KINEMA DO YOU PREFER—STALLS OR CIRCLE; FRONT OR BACK?

Centre stalls and front of circle were easily the most popular places. They shared 92 per cent. of the votes.

HOW OFTEN DO YOU GO TO THE KINEMA?

Once weekly: 46 per cent. Twice weekly: 22 per cent. Three times weekly: 12 per cent. More frequently: 4 per cent. Less than once a week: 16 per cent. No person approached admitted never attending a kinema.

DO YOU ALWAYS GO TO THE SAME KINEMA, OR DO YOU ''SHOP'' FOR YOUR FILMS?

37 per cent. went to the same kinema each time. But 13 per cent. limited their film-going to two or three local theatres. 15 per cent. shopped for their films.

DO YOU FOLLOW, AND ARE YOU FAMILIAR WITH, THE TRADE MARKS OF THE LEADING PRODUCERS, LIKE THE METRO LION? AND DO YOU RECOGNISE THE SIGNS OF THE VARIOUS CIRCUIT HOUSES?

Only 18 per cent. said they were familiar with both. 26 per cent. claimed to know producers trade-marks. 36 per cent. recognised the circuit houses. The rest did not know.

DO YOU LIKE SINGLE OR DOUBLE FEATURE PROGRAMMES?

57 per cent. like double-feature bills. 33 per cent. single features. The remainder was indifferent. Many who liked double features emphasised that they should be varied, objecting to two films similar in mood.

Single-feature champions generally stated that they do not want to see more than a newsreel and one good short with their feature film.

DO YOU LIKE NEWSREELS AS THEY ARE, OR WOULD YOU LIKE THEM LONGER?

46 per cent. wanted longer newsreels. Many people added remarks to the effect that they would like more terse treatment of news, and fewer items of the Town Hall opening variety.

WHO ARE YOUR FIVE FAVOURITE STARS?

The five leaders were Greer Garson, James Mason, Bing Crosby, Ginger Rogers, Margaret Lockwood. Close runners-up were Cary Grant, Michael Rennie, Deborah Kerr, Robert Donat.

DOES THE NAME OF THE PRODUCER OR DIRECTOR INFLUENCE YOUR CHOICE OF SUBJECT?

18 per cent. said Yes. Of the remainder 16 per cent. stated that they followed the work of a few named directors.

ARE YOU IN FAVOUR OF RE-ISSUES OF PAST SUCCESSES?

63 per cent. said Yes, but most qualified their assent by saying they did not like porgrammes made up solely of re-issues. 8 per cent. stated that they would like their kinemas to adopt some system of patrons' voting to assist in the selection of re-issues.

ARGUMENTS for TRADE STATISTICS

A Scientific Approach to Supplant Generalisations

by Donald Taylor

who states that no proper study has yet been made of audience

THE time has come for the industry to accept and accept willingly its rightful burden of social responsibility and to step in line with the rapidly changing standards of a world in which the mere amassing of wealth or even the struggle for a weekly existence will have lost their one-time importance.

However much we may try to disguise it, we are trading in ideas, and the ideas we project affect the lives and destinies of millions of our fellow citizens.

It has been usual to claim that we purvey that ill-defined commodity "entertainment," a commodity that has no relation to life and one that offers an escape from the grim realities of existence.

A useful dictionary definition of entertainment is—"The pleasure which the mind receives from anything interesting." This definition is broad enough to cover the representation of any facet of life, for everything is interesting to somebody. The average film is designed to entertain the adolescent. This policy is adopted because it is argued that the minds of great masses of people don't rise above the mental standards of juvenile adolescence—ergo, where the greatest number lies, there lies the greatest profit.

This worldly wise-man policy has long inculcated a cynical attitude in many film men towards their fellow creatures.

Fairground Relics

It is an attitude that harks back to the days when films were a side-show, tent-show, barn-storming novelty, competing with the fat lady and the three-card trick. In a changing world that year by year progresses, when knowledge and literacy to-day are a birthright of everyone, the film business in its many branches has lagged behind the constantly improving standards of taste and education. Many producers and many showmen still conduct their business on the methods of the fairground.

The kinema is no longer a novelty and cannot be developed as such. When the novelty was wearing off in silent days, along came sound—a novelty, then came colour; but these novelties are mere technical advances that create nothing in themselves.

To the moronic mind, the only new thought is to get more novelties to get more people into the kinemas; stereoscopy, big screen television, multiplane colour and, in the States, Bingo and competitions. This is all the old fairground stuff—which is out of date and dead as the dodo.

We must consider seriously how we can bring films into the flow of modern life. If a start is made with the assumption that we are trading in ideas and that entertainment is the pleasure the mind receives from anything interesting, it is possible to arrive at some positive policy for the future.

Need for Statistics

In any official document it is customary to boast about the millions who attend the kinema every week. Unfortunately, these figures are never properly analysed and no proper study has yet been made of audiences. While it is probably true that the aggregate numbers do run into millions, we do not know for example how often the same person goes every week; what income groups are represented, what portion of the income is spent on entertainment, and what age groups most frequently attend. The answers to all these and a million other questions should be common knowledge to everyone engaged in making, selling and showing films.

Unlike most businesses, we have not yet acquired a scientific approach, we rely entirely on rule of thumb generalisations—the one before mentioned, the commonest, that audiences are adolescent in outlook, that thought colours all our thinking. Then the generalisation about women making up the majority of all audiences—then, that audiences do not like politics or education on the screen.

These generalisations and others are rife in the film trade, and we do not know how inexact they are. To conduct our business with a modicum of efficiency there should be a permanent source of exact statistical information.

Many people are aware that statistical and social sciences are becoming more and more exact. For example, they have noted the success of the recent Gallup polls in estimating the results of the British and French elections. It therefore seems of supreme importance that the idea of a statistical department proposed to the General Council of C.E.A. just before the war should be immediately revived. In the interests of the industry this should be sponsored by all three sections.

A LONG TERM PLAN FOR THE KINEMA

1. Set up a statistical fact-finding bureau.

2. Set in motion a joint trade organisation for the study of audience reaction.

3. Eliminate gangster methods from trading.

4. Develop the kinema as a community centre.

5. Harmonise our publicity and advertising with contemporary thought.

6. Keep firmly in mind that we are trading in ideas and so have a great social responsibility to our fellow citizens.

Then again we have no adequate information other than rule of thumb and box-office as to what pictures audiences like. We know, for example, that a psychological picture made a lot of money. Without being able to analyse the conditions, producers start a cycle of psychological pictures.

Similarly, we find that musical films are falling out of favour, so we decide, by our fairground method of working, that they are not big enough. Instead of having two bands a picture will have four bands, and instead of a hundred chorus girls we will have a thousand—and still the receipts drop, we don't know why.

It has been scientifically proved that audience reactions can be analysed by psychologists. Individual attempts have been made from time to time, but no system of gauging audience reaction has been evolved for the industry as a whole. Questionnaires are not the answer unless they are designed by a psychologist; they are notorious for their inexactitude.

Therefore, a second recommendation is that we conduct over a long period of time, a considered inquiry into audience reaction.

Then there are a whole host of reforms which would improve our reputation and bring our thinking in line with the rest of the community.

A Social Responsibility

Firstly, a revision of our standards in building, decorating, and presenting our films. Gaudy and florid architectures are a relic of the past and an atmosphere of spurious luxury is out of keeping with the times. The employment of good architects noted for their progressive work is desirable. Regard it, if you like, as a social responsibility not to encourage false standards of taste and luxury.

Secondly, we would be doing a public service in turning our kinemas into real community centres. There are long periods in the day when the theatre is dark, and in the new world there will be a host of new communal organisations seeking space. The kinema could play, for example, a very important part in the adult education of the 15 to 18's which is to be compulsory under the new Education Bill.

Children's clubs on Saturday mornings are a step in the right direction. We must see that they are not perverted by financial considerations. *There is a wish in the back of some sponsors of children's clubs to utilise them solely to familiarise the children with their kinema.*

Raise Standard of Films

Then again it should be the responsibility of the exhibitor to attempt to raise the standards of films. He should not attempt to fight the film societies, but should collaborate with them.

Generally, kinemas should eschew the cheaper and blatant forms of publicity that prevail through all sections of the trade. The "For Adults Only" in six-foot letters, cheapens the kinema that it appears outside. The magniloquent adjectives so frequently displayed, have long, long since lost any meaning.

The British film has a higher standard than any other production here or abroad. The subjects both entertain on their own merits and, more importantly, they reflect the contemporary life and interests of the people of 1945. Instance of the reasons for this success and respect is surely proof of the necessity for establishing new standards in the industry.

At Your Service, Sir!

We Meet "Mr. JEEVES" in COMMISSIONAIRE'S UNIFORM

A man who, with his personality, tact and encyclopaedic film and local knowledge, provides the ideal link between public and the kinema

George Pryke, commissionaire at the Gaumont State, Kilburn

ARTHUR GEORGE PRYKE is a man in uniform. He has been wearing uniforms in various shades of rust red, blue and green for something like 25 years. For Pryke is a doorman, linkman, commissionaire, or whatever you care to call the man who forms a kinema's first human link with the public.

It is for that reason Pryke appears in this New Year issue of the KINE. Because of his job, the doorman knows the patron more closely than most people in the film business, and his views are therefore of interest.

An efficient doorman, we reasoned, is a sort of advance salesman for his kinema. By his manner he can make or mar the theatre's reputation for service. By his tact, his suggestion of encyclopædic film and local knowledge, by his impersonal affability he can turn casual visitors to the kinema into regular patrons. By his knowledge of the public's whims and tastes, he can help his manager to provide better service and entertainment in key with the appetites of the moment.

Therefore, we thought, why not interview a doorman and see if this is indeed the case? We chose Arthur George Pryke because, from information received, as the police say, we had reason to believe that he was not only an efficient doorman but was also the veritable prototype of all doormen, or what all doormen ought to be.

Experience Pays

Pryke works at the Gaumont State, Kilburn, where he has been for the past four years. Before that he had been at varying types of London kinema, from some of the toughest spots in the Ladbroke Grove area to the highly refined Queen's in Bayswater. He has long experience; also, he has personality.

I imagine that, in the days when doormen were awesome figures with lungs of brass, calling aloud the prices as bookies bellow the odds at a race meeting, Pryke was not considered a bright boy. But to-day his manager, Maurice Cheepen, has a lot of nice things to say about him, and it is quite obvious that, to the thousands of people who make up the family patronage of the Gaumont State, Pryke is somebody who means something.

The Pryke modesty and the Pryke good nature has found its reward with changing times and manners. The barker on the front has given way to the humanist, and Arthur George Pryke has come into his own.

Pryke is unwilling to impute to patrons any note of crudeness. All that he will admit is that they are, after six years of war, somewhat nervy. He does not say that they are apt to snap, and that the Pryke tact turns aside the snarl and re-establishes good humour. But that, obviously, is what happens. For Pryke's gospel is: if you treat them right, they will treat you right.

After the long years of war, says Pryke, the public takes kindly to queues. People who might have been unpleasant before the war now docilely take their places in the line. The trick, it seems, is to organise your first dozen queuers into the right shape. That achieved, the remainder will follow tidily.

Pryke has no problem children among the variegated folk who visit the State, because Pryke is determined to have no problems. He has cultivated and perfected a quiet charm of manner, a boundless forbearance and an utterly disarming smile that is 100 per cent. effective because it is completely natural. Against these weapons even the most cussed of patrons is next to powerless.

A Mine of Information

Pryke does not go to the kinema on his off days. Yet he knows a great deal about film matters and can almost invariably answer specialised questions put to him by patrons. I suspect that he studies privately the activities of film stars and film studios in order to keep up with patrons who are becoming increasingly wise in their attitude to their favourite entertainment.

In addition, he has a large fund of local knowledge, especially in regard to bus routes, tube trains and local travel in general. This he regards as stock-in-trade, and for him it is never too much trouble to give information of this kind.

The one major point that strikes Pryke about his patrons' tastes these days is that they shop for British films. Nowadays, he is frequently asked, "Is this a British film?" only to get an expression of disappointment if it is not. Before the war it was entirely different, he says. Then British pictures, more often than not, evoked terms of disgust.

Pryke's principal cares are old ladies and young children. Thanks to the policy of Maurice Cheepen, Pryke is given every encouragement to indulge his natural instinct to look after the old and the very young.

The very evening I was talking to him he broke off to conduct an aged lady to a lounge settee until the state of the house was such that he could get her a shilling seat. Thus, this old age pensioner was getting the treatment usually accorded only to the very grand.

With children, the attitude employed by Pryke, with the evident aid of his manager, is illustrated by the following anecdote. One day two very small boys entered the kinema by the illegal method of "bumping" the exit doors. They were apprehended and led before Maurice Cheepen, who, having rea them a lecture, told them that next time the had no money and wanted to see the film they were to see him.

Two or three days later the two infant approached Pryke and told him they wanted t see the manager. Cheepen being busy, Pryk gently told them there was nothing doing.

Some minutes later Cheepen, standing in th rear of the vestibule, felt a tug at his coat It was the two small boys. They ha "bumped" the exit doors, walked down th corridor and through the auditorium, to fin Cheepen and ask him if they could see th film.

Pryke's attitude to this story is one of genia tolerance. One feels that if the children ha persisted with him he would have paid thei admission himself.

Pryke remembers days when he was sup posed to be the terror of such youngsters Those were the days when the "uniforme staff" were called upon to salute all customers when morning parades were held, and ther was an air of icy formality about the staff' relations with the patrons.

He remembers the "snooty" Queen's Roa patrons who expected the deference due to Duchess, and did not scruple to criticis before the manager the slackness of a salute o even the colour scheme of a publicity display

It is obvious from Pryke's manner that h is glad those days have gone. Equally obvious that he could never have approved of them For Pryke, the art of the commissionaire is gentle art, an ingratiating art.

The Pulse of the Public

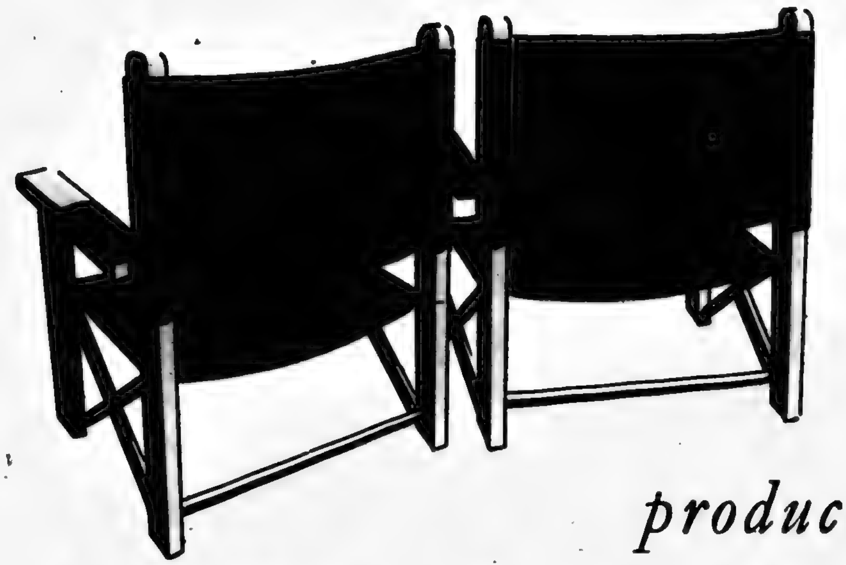
Much more to his taste is the metho adopted by his manager, Cheepen, who en courages his staff to ask the patrons o leaving what they thought of the film an what suggestions they have for their futur entertainment.

Pryke, you can see, enjoys this contact work because it helps him to indulge his natura instinct for service. And it is a two wa service which he advocates by example: ser vice to the patron and service to the manage ment by relaying the patrons' views wher they will receive most attention.

In short, by doing his job to the best of hi ability, and in the manner which he instinc tively feels to be right, Pryke is demonstratin himself to be not only an employee but commercial asset of his employers.

And Pryke, I believe, is not unique. He ma be among the best, but he is by no mean alone. He represents a swing of fashion. Hi success at the Gaumont State makes it clea that the sergeant-major type of doorman i gone for ever. In his place we have Jeeves the confidential retainer.

In a word—Pryke, the man in uniform wh can lure casuals into the kinema and tur them into regular patrons.



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DIRECTED BY DAVID LEAN

Each New Year Issue of the "Kine." contains a survey of the Trade in a major area of the British Isles. This year it is the turn of . . .

WALES

A Grim Fight Ahead—But Exhibitors Are Confident

I WENT to Wales. As the "Kine.'s" ambassador, I went to find what the industry there was like, how it had faced the war, and how it is squaring up to the problems of the post-war world. I found doubts—and courage. The Welsh exhibitors generally feel that they will have big problems to meet; but, I learned, they will tackle them with courage and optimism. Gallant Wales is, perhaps, the phrase that summarises my findings.

The assignment was not only a job of reporting, but in two senses a voyage of discovery. From the professional point of view I was commissioned to try to find the essence of the Welsh Industry; from the personal angle I was visiting the country for the first time.

I went with eagerness and that sense of happy anticipation one always feels when one is about to see what is on the other side of the hill.

For that word "hill" substitute "mountain" and you have the key to the special quality of Wales, Welsh life, and the Welsh Kinema Industry.

I climbed several heights while I was exploring the Principality, but I remember—and will always remember—two of them as bringing to me shafts of enlightenment as clear and as keen as the mountain air which blew about me.

The first was outside Pontypridd. I had climbed a twisting, tortuous road between greystone cottages and grey slate roofs. I walked a short distance across the sheep-cropped grass and stood upon a bare rock.

Below me lay, map-like and precise in its fore-shortened detail, the beginning of the Rhondda Valley. The steep slopes of grass and outcropping rock gave place to lines of grey slate roofs clinging along the lower mountainside, and below them lay the main road, the railway, the sinuous Taff river, and the grey huddle of the town. Opposite, another mountain flanked the dwellings and brooded over the clustered industry.

A Land of Mountains

Away to the north the valley stretched, based by river, road and rail, with the pit head gantries and the great slag heaps standing out starkly at intervals, hemmed about by small cottages. But always the mountains crowded them from the east and west. And one knew that there were other valleys over the mountains.

In that hawk's-eye glimpse of the Rhondda Valley you have the essence of South Wales. It is a region of small communities, split up by natural barriers. Even the big towns, Cardiff and Swansea, are segregated by mountains, rivers and other geographical barriers from their neighbours.

Industry and Nature impose upon the people in these areas their outlook on life. It is a hard, elemental outlook and is reflected in their film tastes. They have no time for frills and sophistication.

In the north, on top of that other height, the Great Orme, I found a similar wide-flung view of separate communities. From that vantage point I saw Llandudno as a self-contained, hill-and-sea-locked entity. I could glimpse, down the estuary, Conway, with just a faint impression of its battlemented castle against the wooded hills. And in the distance, south, were the mountains.

Here again was a region of small, isolated communities, in this case both rural and industrial, with a coastal belt of equally detached holiday towns.

This, then, is Wales, this mountain-broken country of small communities, knit now with good communications along the natural routes but seldom cross-knit over the natural obstacles, except in rare instances, such as the Menai Bridge, which links Anglesey with the mainland.

It follows therefore that Wales, from the point of view of the Kinema Industry, is also a thing of small communities, small organisations, and small units. It is a family, a parochial industry. The major circuits, it is true, have their theatres there, but they are not typical—they are part of a big thing that has wandered into a region of little things, and they do not, it seems to me, "look like natives."

MEET T. E. MERRELLS

A prominent Swansea exhibitor and a delegate to the General Council. Is South Wales again going to be forgotten as it was after the first world war? he asks.

What circuits there are in Wales are small. In the south, Jackson Withers is emerging as the biggest single owner of kinemas. And in the north, J. Baylis, of the Paramount Picture Theatres, of Bridgnorth, is the outstanding figure as far as ownership of a number of kinemas is concerned.

But, even so, these are small men. Their kinemas are small houses, each one of which has a special appeal in its own area. The link of common ownership between them is almost accidental. What counts is the understanding of each local manager of his patrons' tastes.

I went to Wales with two practical points in mind. One was to discover the constitution of the Welsh industry. The other was to check up on the effect of war in those parts and to obtain some idea of what prospects the future might hold.

Since the time at my disposal was limited and the facilities for travelling necessarily restricted, I could not be complete in my coverage. I must make it clear that I did not visit the theatres of the major circuits, since these are not necessarily typical of the area. Neither did I manage to visit many of the small and isolated kinemas in the mining valleys of the south or the mountain settlements of the north.

But I met most of the men who are major figures in that industry, and I saw enough of the film business in Wales to amplify that conclusion which came to me on the mountain-tops.

My first stop in Wales was Cardiff, a friendly and ingratiating city. At 3.30 in the afternoon I arrived, a stranger in the place; by the evening I was drinking in a pleasant local bar as though I had been a customer of years.

This will indicate the cordial atmosphere of the city, reflected in the reception accorded me by the kinema people of the city, who, after their C.E.A. meeting the next day, were kind enough to meet and give me valuable appointments which filled my time during the all too few days I was in South Wales.

During the war South Wales exhibitors, like most others throughout the country, have enjoyed a boom. Troops and naval personnel have swelled their audiences.

Fate in the Balance

Now, they are grateful for what they have received, but a little doubtful about the future. When I lunched with some of the leading exhibitors of the region I was impressed with the unanimity of feeling about the fate of South Wales.

T. E. Merrells, a prominent man in Swansea kinema circles, and a South Wales delegate to the General Council, said with deep sincerity that South Wales had done a fine job during tht war. He mentioned shipping and coal; he also mentioned the spirit of the common people, and told me how during a blitz, when the Canton Theatre was fired, the audience helped to extinguish the flames and then sat down to carry on with the show.

But he also stated that, even with dock strikes elsewhere—and the Welsh dockers stayed in work—there were still nearly 50 per cent. of dock workers idle. Was this, asked Merrells, a sign of the times? Was South Wales again going to be forgotten, as it was after the last war?

This is a fear strong in the minds of many Welsh showmen. Don't think they are scared. They aren't. Their fibre is too tough. They will, in spite of the worst, somehow do business—as they did during the lean years of the terrible 'thirties. But they hope it won't happen again, because they are Welshmen first and kinema owners afterwards.

(*Continued on page* 80)

A WAR-TIME JOB WELL DONE— Now for the FUTURE

WELSH JOURNEY

Told by

Leonard Wallace

The "Kine." Special Representative

This rather queer, divided feeling was expressed vividly to me by a showman in Tonypandy. John Lewis, general manager for W. E. Willis, who has one of the largest local circuits, was once a miner. He came out of the pits and somehow started in the show business.

For a time he produced local shows, put on revue and pantomime. Then he went into the kinema business, joined Willis, and has been with him ever since as his general manager in the mining valleys.

At heart Lewis, experienced showman that he is, remains a miner. His audiences are miners and their wives and families. Because he is, basically, one of them, he understands their tastes.

After 25 years in the Industry Lewis says: "I can smell bad business." That means that he knows, by the first evening show, whether he is going to do well or suffer a flop.

He also says, "These days you must play to the eye, not to the brain." It is his way of saying that the young people of to-day's audiences seem to enjoy superficial entertainment. They want colour and music and simple emotions; no sophistication, no subtlety, little depth.

Lewis talks almost bitterly about the future. He told me that during his lifetime in the valleys five important pits have closed. Where in his immediate neighbourhood there were at one time 14,000 miners there are now only 4,000. In his view mining in South Wales is doomed and with it much of the entertainment business in the valleys, unless some new uses for coal and its by-products are found and exploited in the district.

Mines Patrons

He is by no means the only showman who thinks that way. Another is W. Berriman, who books films for eight miners' welfare halls as well as managing them. Berriman stands for something unknown outside Wales. His patrons are miners and their families. His theatres are part of institutes run by and for miners.

These institutes are founded financially upon the penny-per-ton grant made through the efforts of David Lloyd George after the Great War, and augmented by various other funds and voluntary subscriptions by the miners themselves.

Every institute is a self-supporting venture and contains billiards and other games rooms, library, reading room, local welfare facilities, and a kinema. The kinemas vary in size. Some are as small as Berryman's hall at Glyncorrowg, a small village, which manages to fill a 350-seater six nights a week.

Berriman showed me around his institute at Pontypridd and impressed me with the size and cleanliness of his theatre. A 900-seater, it is absolutely spotless. One good reason for this is that there are no carpets and no plush upholstery. Because of the dust-laden air of the mining villages Berriman insists upon this rather spartan decoration and seating in rexine.

His point is proved not only by the asceptic cleanliness of his Pontypridd theatre, but by the frequency of similar hygienic principles throughout the valleys.

These miners' institute kinemas are a fascinating feature of industrial Welsh life. They exist in the north, although naturally in far less numbers, since there is far less industry.

But at Rhosllanerchrugog, near Wrexham, the northern coal mining area, there is perhaps the finest of them all. It is managed by J. T. Edwards, who was himself a miner for almost the first 40 years of his life. Now Edwards is 69 years old, a magistrate and a local councillor, as well as booking manager for the kinema which is part of the splendid institute that is the centre of social life in Rhos, and which he helped to found.

Eisteddfod Organiser

Only Wales could produce a man like Edwards, self-educated and yet cultured, wise in political affairs and the organiser of last year's highly successful National Eisteddfod. He takes kinema management in his stride, catering almost casually yet with unerring efficiency for a large audience that knows what it likes and, like all miners' communities, comments with sublime bluntness about what it does not like.

Edwards told me that nothing sophisticated will go down with his people. They like good straight dramas, really first-class comedies, British films of the best kind, but only the best, and really good musicals. But musicals have to be *good* to please audiences whose Sunday diet is made up of choral versions of the great classics, and who can sit in informed judgment through an Eisteddfod.

I have mentioned the forthright critical nature of the miners. It was in South Wales that I was told that, even now, underground on Tuesdays, you can see pit trucks chalked with such slogans as "Don't go to the Gigantic. It's lousy!"

Several men in the mining areas told me variations of this story. It was W. J. Fooks, secretary of the South Wales Branch, who runs the Park Cinema, Cardiff, who first gave it to me. Fooks is quite a personality. An accountant and, I imagine, a shrewd business man, he is—if he will forgive me for the comparison—a sort of Ronald Colman of the Welsh industry.

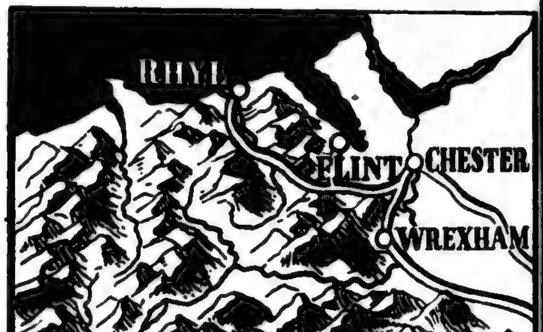
Initial Welcome

I should perhaps have started this article with him, since it was he who first welcomed me to Wales and he who gave me a comprehensive summing up of the industry in the south, pointing out the geographical peculiarities which give the industry its special character. I had ample opportunity later to verify the soundness of Fooks' introductory sketch.

His own kinema is a city house, and as such not quite so vulnerable to outspoken criticism as are the halls in the valleys. I is an efficiently run theatre where the more sophisticated films get a good reception—and that is something sufficiently rare in Wales to deserve comment.

I had a lunch with Fooks, T. E. Merrells, who has interests in Swansea, Arthur Watts, a veteran who books for the quite sizeable Splott circuit, mainly composed of suburban houses, and C. Isaacs, of the Brigend cir cuit that operates in the eastern valleys and towns of South Wales.

The main concern of these men on this occasion was the poor light in which Britain is so often shown upon the screen. They had, only the day previously at their C.E.A. branch meeting, drafted a resolution on the subject to be forwarded to the General Council. They cited to me many examples of the way in which British people and the British way of life have been shown slightingly



GEOGRAPHICAL OBSTACLES

A bird's-eye view of the mountainous country stretching from South to North Wales showing how the towns and villages are segregated by geographical barriers from their neighbours. This confronts exhibitors with problems of transport and limited patronage

What the Exhibitor Says

PLEA FOR BETTER BRITISH FILMS

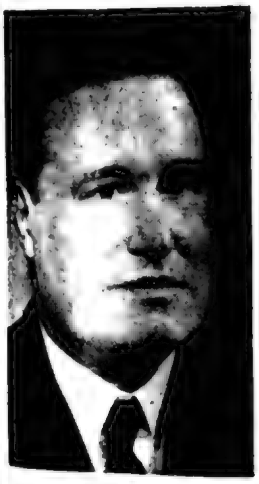
Round Table Talk With Producers Suggested

on the screen, not only in American but in British films.

They want strong representations to be made to Hollywood, particularly about that city's often cavalier treatment of Britain's war effort. Equally, they want British film makers to do away with such fictional figures as the crude and comic working man, the silly ass public school man, and the mincing, prunes-and-prisms British heroine.

They feel that our producers know little about the real people, the common people who make up the spirit of a nation—and they are themselves men who know the common people better than most. Their practical suggestion is that producers—they suggest Arthur Rank sets the example—go out and meet the small exhibitors for informal chats on the subject.

From the men in this group I learned that even in the towns and suburbs in South Wales there is no great liking for subtlety and sophistication in screen entertainment. They like their drama straight, their comedy wholehearted, and their musicals tuseful and colourful. Pictures like "A Song to Remember" ring the record bells in South Wales.



Arthur Watts who has plans for the building of eight new Splott kinemas

I have already spoken of Fooks and Merrells. A little now about the other two. Arthur Watts could be called a veteran. He instituted the first free car park in Wales in 1917. As booking manager for the Splott circuit he caters mainly for suburban houses, and from several managers I gained testimony to his excellent judgment and his understanding and humanity as a chief.

For instance, I made a special call at the Washington Cinema, Penarth, because I had heard it was managed by a woman. Maude Jeffries has been in the business since she became an operator during the Great War. Even since then she has been with the Splott circuit. Quite unaffectedly she loves the life; in fact, I have never before spoken to anyone who so obviously enjoyed her job, which must be quite an asset to her employers.

Cordial Relations

One reason why she revels in her work is because, she says, the firm gives her such unstinted co-operation. Evidence of this happy state is plain in Miss Jeffries' spick-and-span modern little theatre, and in the cordial relations that obviously exist between management and patrons.

But this splendid relationship between managers, staff and exhibitors is something that is notable throughout all Wales. Not once during all my tour did I hear a manager say anything but good of his employers, while the employers were equally happy in speaking of their staffs. This universal good feeling imparts a special family atmosphere to the Welsh industry that gives the visitor continual shocks of pleasure.

I received one such shock from C. Isaacs, of the Bridgend group, as we walked to his office after lunch. Isaacs is a veteran, too; in fact, he typifies the small independent.

Staff Pension Scheme

Like most of the men in the South Wales industry, he has his differences with the renters, and expresses his views on contract reforms cogently and vehemently. To hear him one might think him a hard business man, and yet he said to me, quite casually, "The circuits make a great fuss about their pension schemes. I've had that for years. There's an insurance policy for every one of my employees right down to the cleaners."

There you have the Welsh exhibitor. In business he is a fighter, but in staff relationships he endeavours to make friends of his workers, and he feels an obligation to them that often finds such practical expressions as in Isaacs' case.

You don't find many super-kinemas in South Wales. In Cardiff City the kinemas are unobtrusively situated, usually blending into the shop-line of the street. I do not recall a single island frontage there or anywhere else. Only quite a small proportion of the halls are modern in the usually understood sense of the word, but they are all amazingly clean for all the impossibility of reconditioning during the war, and they all have a friendly atmosphere.

The most up-to-date theatres are those in the newer Cardiff suburbs, but comparatively few kinemas in the area have been built later than 1935. There will be little new building during the immediate post-war period.

Ambitious Building Plans

Arthur Watts has eight island sites marked down for new Splott kinemas, but does not know when priorities will permit him to go ahead. His were the only concrete plans for new building that I heard of anywhere in Wales. There were several other concerns that have extensive alterations and modernisations in view, but on the whole Wales is satisfied with its present complement of kinemas, and no one there visualises a building ramp.

There does not appear to be any strong public demand in South Wales for up-to-the-minute modern kinemas. The people there, even in the towns, have little desire for luxury surroundings, variety and organ interludes, and the various trimmings that are cultivated to titillate the jaded appetites of the big town filmgoers of England.

To the southern Welsh the film is the thing. If they do not like the film they will tell the manager about it in the plainest terms as they leave the theatre. The language, I am told, is often highly coloured, but it leaves no doubt as to the opinions of the patrons. But it is invariably without prejudice, for the friendliest possible relations exist between the public and the managers in these South Wales areas.

The Personal Touch

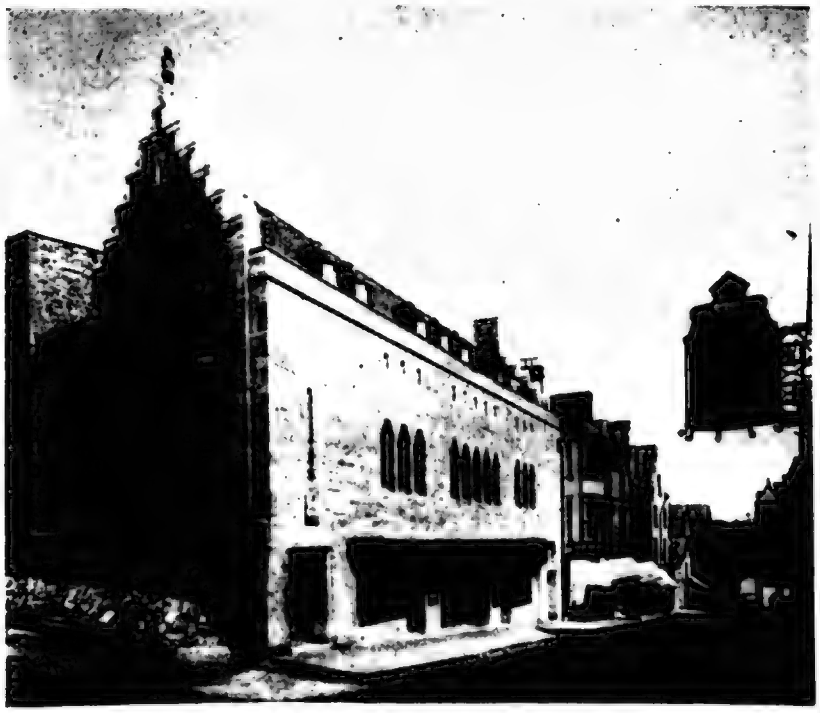
The manager is "Tom" or "Evan" or "Gwyn," and the patron is "Dai," "Morgan" or "Llew." It is a cordial relationship that explains why South Wales exhibitors have managed to get a living in spite of slumps and industrial crises.

In North Wales there is an equally cordial relationship between managers and their patrons, although it is pitched in a different key. There is more sophistication in the north, especially along the coastal belt where, in the seaside resorts, special conditions of prosperity and a new type of audience have grown up during the war.

To towns like Rhyl, Llandudno and Colwyn Bay, with their smaller neighbours like Prestatyn and Rhos-on-Sea, came with the war thousands of potential new patrons of a generally more cultivated type as regards their

THE PALACE, CONWAY

Built with a frontage of local stone the Palace, Conway Bay, has been planned to blend harmoniously with the surrounding buildings. Inside it is a fine example of functional simplicity. George Sykes is the manager



CONTRASTS IN PROBLEMS AND AUDIENCES IN THE NORTH WALES TRADE

screen tastes than the local inhabitants. In addition there have been large influxes of Service people, and a number of large standing camps were created.

This brought not only a kinema boon to North Wales, such as the district had never previously known, but also a number of booking problems, since exhibitors found themselves catering for patrons of widely diverse tastes.

New Type of Patron

This problem was particularly noticed at Colwyn Bay and Llandudno, where the majority of the newcomers were civil servants. How the local showmen met the new demand is indicated by the experience of Frank Kenyon, owner of the Princess and the Cosy kinemas, and the oldest exhibitor in the area.

Kenyon, sensing a keener appetite among the new population, decided to build up a "booked-in-advance" trade. This he did with such success that even now almost all his circle seats at the old but comfortable Princess are filled nightly by what used to be called "discriminating patrons."

This move, backed by clever booking, has given the Princess a special reputation in the town; and very shrewdly Kenyon has used his much smaller, intimate little hall, the Cosy, for less ambitious programmes and reissues.

The policy has paid handsomely during the war, especially as Kenyon is the sort of showman who is generally in the vestibule to greet his patrons and sound them as to their tastes, as is his manager Frank Flynn, at the Cosy.

Kenyon has hopes that business will not entirely fall away as the war-time residents leave. He is prepared for a large-scale drift back of the Government Departments in the near future, but believes that in spite of this there will be enough regular filmgoers left to provide very fair business. But he has no illusions about the permanency of the present prosperity, and is convinced that exhibitors in the area will have to exercise all their showmen's qualities to maintain a reasonable level of prosperity.

An Idealistic Attitude

Shrewd, rich in experience and keenly aware of his patron's tastes, Kenyon, I am sure, will carry on with success.

In contrast to Kenyon is A. Thomas, of Llandudno, a young accountant who only fairly recently took over active work in the kinema field, when his company acquired the large, but rather old-fashioned Palladium.

For all the fact that his experience is limited, he is making a fine job of booking for the Palladium and building up its reputation. He has a refreshing idealistic attitude to his job, although I imagine that he can more than hold his own when it comes to contract discussions with the renters.

He wants to give his patrons the best possible entertainment he can secure, and has on occasions turned down films offered on attractive terms because he has felt they have been somewhat unpleasant in theme or content.

Thomas shares Kenyon's belief that a reasonable hard core of business may be preserved when the temporary residents leave the town. He believes that they have had the effect of improving local screen tastes, and he knows that a small proportion of them have come so to like the district that they are settling there permanently.

MORE WELSH TRADE PERSONALITIES

C. Isaacs, of the Bridgend Circuit, and Frank Kenyon, the well-known North Wales exhibitor who owns the Cosy and Princess, Colwyn Bay

Llew. Edwards, a popular local personality and director of Rhyl Entertainments and W. Berriman, who books for eight miners' Welfare Halls as well as managing them

Thomas also feels that staggered holidays in the Lancashire and Midland industrial towns may help to prolong the summer season at the North Wales seaside resorts, but he, like all the film men along the north coast, realises that he is seeing the last winter of the boom trade, and is preparing, by building up his theatre's reputation for good entertainment and service, to cope with the quiet winters to come.

For these coastal men the situation is not as difficult as for the exhibitors in South Wales. At the worst they expect a return to pre-war standards, but for the South Wales folk the situation, overshadowed as it is by possible industrial problems, is incalculable. The only certain thing there is that the withdrawal of the Services personnel and the thousands of temporary workers will mean a powerful initial loss of business.

Two Dominant Figures

No analysis of North Wales would be complete without mention of two notable figures, Llewellyn Edwards, of Rhyl, and James Saronie, of Prestatyn. The two, in point of service, if not in number of theatres, are the dominant figures in the area.

They are the liveliest officials of the North Wales C.E.A. branch, and they are delegates to the General Council. They are both keen showmen and inveterate campaigners for exhibitors' weal.

Edwards, of Rhyl Entertainments, runs the Plaza, the Regal and the Queens in Rhyl. He also controls a dance hall, and is a loc councillor and J.P. Although he is a publi figure, a familiar sight in Rhyl is Edward proceeding on his bicycle down the mai street.

It was he who welcomed me to Nort Wales, and spoke enthusiastically of loc history. He gave me a quick sketch of loc conditions that I afterwards found to be r markably accurate, and from him I learne that Rhyl, in common with all the other se side resorts, is preparing to face courageous the inevitable slump that will occur with th departure of the civil servants and th Services.

Began in Operator's Box

Edwards' general manager of his kinem is Steve Dean, who began in the operator box and has been twenty-five years with th business. Dean is, like most of these Wels showmen, very much alive to his patron tastes, and told me that even in one sma town there can exist subtle variations of tast

He said that at the Plaza, where he is res dent, he could put on films which would hav little appeal at the Regal, a couple of hundre yards down the main street. The appetites o the Regal audiences were simpler and mo downright than those of the Plaza patrons.

Incidentally, Llewellyn Edwards' thi house, the Queens, which plays variety durin the summer season, has recently been give over to revivals and reissues, and is provin a success, especially with the more discernin filmgoers of the district.

This subtle grading of the three theatre all of which exist within an area of not mo than one acre, is typical of the Welsh industry I have already mentioned the similar case o Frank Kenyon's halls in Colwyn Bay, and came across the same thing in other sma towns.

It suggests two things, a shrewdness in th exhibitor, who is thus making the most of hi assets, and a deep understanding of the fil tastes of the area by these exhibitors, all o whom are unusually conscientious in the sense of service to the public.

Sense of Service

This sense of service is one of the ve nice things about the Welsh industry. Goo business to these small showmen means happy audience leaving the hall and praisin the show to the manager as they go, rathe more than it stands for healthy receipts a the box-office.

This almost fatherly attitude is especiall notable in that other striking figure in Nort Wales, James Saronie. A very successfu business man who must have made a smal fortune as a fashionable portrait photographe and pioneer of miniature portraits Saronie i now, at around seventy years of age as activ in the kinema business as he was in smar photography. He is a dynamic personality— and describing him as that isn't just a hack neyed phrase—and he discounts his age b planning sweeping alterations to his existin kinemas, all to be done under his persona supervision, as though he were a youngste of thirty.

Saronie's Plaza, at Bangor, is a fine moder house, and I wish I had space to describe i in detail. It has two notable features: th ground floor is tiered, right from the fron row, almost like a normal balcony, and ther is a great amount of covered queueing spac

(*Continued on page 87*)

ER
1946

RKO RADIO present STAR POWER U

JEAN PIERRE AUMONT

ETHEL BARRYMORE

JOAN BENNETT

INGRID BERGMAN

GEORGE BRENT

LARAINE DAY

VERA-ELLEN

JOAN FONTAINE

CARY GRANT

BARBARA HALE

DANNY KAYE

ALEXANDER KNOX

MYRNA LOY

PAUL LUKAS

VIRGINIA MAYO

GEORGE RAFT

CLAUDE RAINS

EDWARD G. ROBINSON

GINGER ROGERS

RANDOLPH SCOTT

PHILLIP TERRY

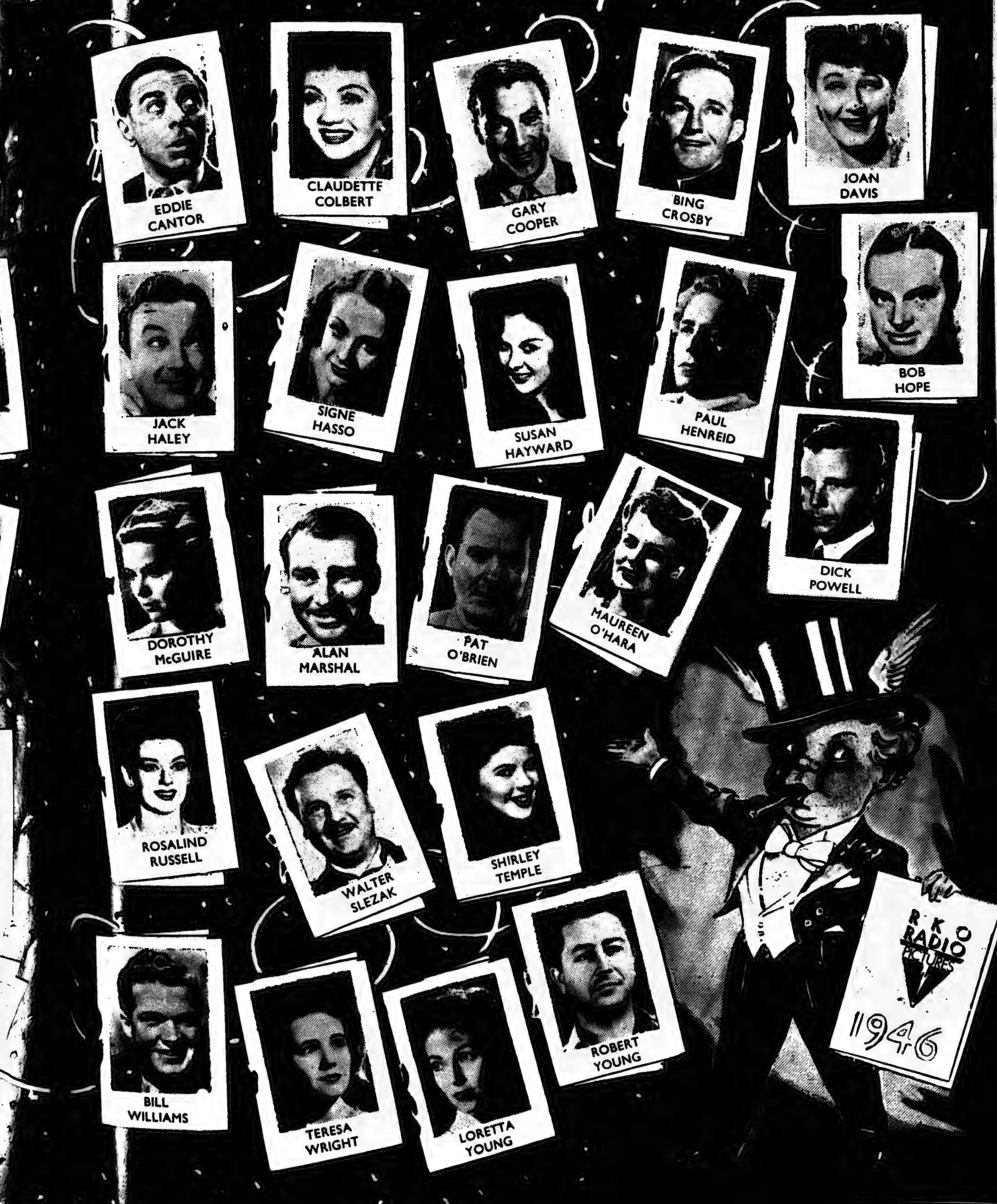
CLAIRE TREVOR

JOHN WAYNE

JOHNNY (*Tarzan*) WEISSMULLER

ORSON WELLES

ER UNSURPASSED plus



STORY POWER UNRIVALLED!!

g Crosby Ingrid Bergman
HE BELLS OF ST. MARY'S

Paul Henreid Maureen O'Hara
Walter Slezak
THE SPANISH MAIN

Claudette Colbert Orson Welles
George Brent
TOMORROW IS FOREVER

Danny Kaye
WONDER MAN

Joan Fontaine Alan Marshal
CHRISTABEL CAINE

Dorothy McGuire
TILL THE END OF TIME

Ingrid Bergman Cary Grant
Claude Rains
NOTORIOUS

Eddie Cantor Joan Davis
CALICO KID

Joan Fontaine
M THIS DAY FORWARD

Dorothy McGuire George Brent
Ethel Barrymore
SPIRAL STAIRCASE

Walt Disney's
MAKE MINE MUSIC

Dick Powell Walter Slezak
CORNERED

Edward G. Robinson
Loretta Young Orson Welles
THE STRANGER

laudette Colbert John Wayne
THANKS, GOD, I'LL TAKE IT
FROM HERE

Susan Hayward Paul Lukas
Bill Williams
DEADLINE AT DAWN

Robert Young Barbara Hale
LADY LUCK

Myrna Loy Paul Hen
WHO IS MY LO

Ginger Rogers
HEARTBEAT

Johnny Weissmuller
Johnny (Boy) Sheffield
TARZAN AND THE LEOPARD MAN

Rosalind Russell Alexander Kno
SISTER KENNY

Robert Young Laraine Day
THOSE ENDEARING YOUNG
CHARMS

Douglas Fairbanks (Junr.)
THE ADVENTURES OF SINBAD

Joan Bennett George Brent
DESIRABLE WOMAN

PRODUCERS AND DIRECTORS. Lewis Allen. Stephen Ames. John
Frank Borzage. Samuel Briskin. Eddie Cantor. Frank
Harold Clurman. Walt Disney. Edward Dmytryk. Wa
Ray Enright. Felix Feist. Robert Fellows. Samuel Gold
Alfred Hitchcock. Bruce Humberstone. Jesse Lask
Mervyn LeRoy. Sol Lesser. David Lewis. Val Le
Eddie L. Marin. Leo McCarey. Norman Mo
Kurt Neumann. Dudley Nichols. Hard
William Pereira. Irving Pichel. F
Dore Schary. Adrian Scott. Robe
George White. Sam Woo
William Wyler.

WELSH JOURNEY COMES TO AN END

Small Men with a Great Co-operative Spirit

on either side of the auditorium, cleverly incorporated into the main structure.

Saronie also generates his own current in an admirable little power house situated behind the kinema, and he seems to know as much about the production of electricity as he does about booking pictures.

It is an experience to be conducted round a kinema by Saronie. His enthusiasm is infectious, and his happy relations with his staff are obvious from the paternal way in which he chats with the youngest usherette and the oldest doorman. The family atmosphere in all his kinemas is heart warming.

A Real Showman

I saw him at his best at his Prestatyn hall, the Scala, one of those due for modernisation, where he stood on the front-of-house ushering in the queue, with a friendly word for everyone and a broad, welcoming smile on his face.

Behind him was his manageress, Miss Hardman, who has been with him at the Scala for 31 years. Calm, efficient and comfortably built, she is tolerant, in a motherly way, of his enthusiasm. "There is no need for him to be here at all," she told me, "but he will do it."

Saronie was extremely kind to me while I was in North Wales, and one day took me on a whirlwind tour in his car, accompanied by Mrs. Saronie, who placidly endured long waits in the car while her husband rushed me off to see some kinema or local beauty spot. With us all the time was Teddy, a Welsh Corgi, a sturdy little dog who somehow typifies the Saronie spirit of eager kindness and enthusiasm.

I was not able to visit E. James, of Llanwrst, who had urgent business to attend to while I was in his area, but I spoke to him on the 'phone; I saw some of his kinemas and I heard a great deal about him from other kinema people.

James has a number of small halls spread widely about the inland districts in the shadow of the big mountains. Saronie said of James, with humorous admiration: "He'd turn anything into a kinema; why, he once built one over a bakehouse!"

That may be apochryphal, but it is certain that James has done the North Welsh a fine service by taking films to the more remote areas, and converting village halls, old schools and other far more unlikely places into picture theatres.

The Simple Tastes

James caters for more simple tastes than most of his colleagues, and deals with audiences numbering in most cases few more than four hundred. But in this small way he serves the industrial areas inland and gives films to the workers of Bethesda and Blaenau Festiniog, where there are the largest slate quarries in the world.

This area, together with central Wales, the region enclosed by Corwen, Bala, Welshpool and Llangollen, is the deep heart of the country. Hemmed in by the big mountains, the towns are tiny and difficult of access, yet showmen like James give entertainment in little kinemas that often provide the people of the valleys with their only source of entertainment.

No reporter on a film mission could resist writing about the Palace, Conway, in my opinion, and that of certain local exhibitors, the finest kinema in Wales.

Conway, with its majestic castle and wide estuary, is a picturesque town; and its many old stone buildings give it an antique aspect. Some dozen years ago two of its citizens, Mr. and Mrs. H. C. Jones, decided that it should have a kinema constructed upon the most modern lines and yet in keeping with the ancient character of the setting.

TWO VETERANS

James R. Saronie, veteran North Wales exhibitor, has been a showman for forty-seven years. George W. Sykes is another old timer, who manages the Palace at Conway

They built the Palace with a frontage of local stone and a discreet entrance, so that the structure blends happily with the Elizabethan manor house just up the street and the venerable town hall just down the hill.

Local Designer

Inside, the theatre is a fine example of functional simplicity, with flowing lines that lead the eye straight to the screen and beautiful lighting effects secured by the Holophane system playing upon the pale, austere walls and the plain silver pillars. It is a restful and beautiful house, built almost regardless of expense, and is the work of a brilliant local man, Colwyn Foulkes, who also designed, I believe, the Plaza, and the Regal at Rhyl.

Any manager would be proud of this theatre, and George Sykes, who runs it, certainly is. A veteran who started with T. J. West on tour, who spent several years on the variety stage, and who has a long experience of management, he has settled down at Conway, where he has made his fine theatre an institution in local life and a small gold-mine for local and national charities.

Their Other Interests

If I may return to South Wales for a moment I should like to mention one other showman because he is typical of many small Welsh exhibitors. He is Arthur Andrews, who, with his brother, has a business that embraces, as well as kinemas in Cardiff and Swansea, such diverse interests as the purchase and sale of oil paintings and the running of a quite smart cafe.

Arthur Andrews, for all his varied interests, is one of Cardiff's oldest film personalities; and he has the distinction of owning the kinema nearest to Tiger Bay and the dock area, where there is no theatre at all.

Andrews has quite a fondness for the dock people who come up to his kinema. Their tastes, he says, are not very different from those of the miners, full-blooded and hearty. Incidentally, he is one of the exhibitors who suffered in the blitz, when his Swansea Hall was badly damaged. It was closed for twenty-two weeks, but somehow, using any kind of material he could contrive to obtain, he managed to carry out sufficient repairs to reopen.

With his widely varied business interests, Andrews is representative of many Welsh showmen; and the remarkable thing about these men is that, with all these other pursuits to occupy their minds, they contrive to have a surprisingly intimate knowledge of their patrons and their tastes.

There is a strong feeling for social service among the Welsh, and it is my purely personal opinion that this feeling is satisfied for these showmen in their kinema activities. Certainly, not one of the many men with whom I conversed spoke of their theatre interests simply as cold business.

The Complete Picture

Looking back over what I have written, I find that I have not covered a half of the scene I wished to depict. Perhaps, in these days of difficult travel, that is inevitable. But I think, by being rigorously selective, I have established the essentials.

I have, I hope, given a picture of small men operating in confined, separate areas, small enthusiasts who have contrived to achieve usually warm and cordial relationships with their staffs and patrons. I will emphasise once again that charming friendly atmosphere and leave it at that.

These men have their problems. They face an uncertain future, but face it with courage and an optimism born of long experience and determination. They contrive to maintain excellent personal relationships with renters' representatives while they fight for more advantageous terms. They are fighters, but they see no reason why they should be bitter about it. This, I think, is because all considerations aside, they all so thoroughly enjoy being in the film business. They are, in a word, enthusiasts.

Before I close this article, there are certain credits to be given. In the north I received invaluable assistance from Alf Rutherford, of M-G-M and Stan Pink, of Twentieth Century-Fox. Both these renters' representatives gave me a great deal of information and advice, as well as some useful introductions.

From them I learned such facts as that only one kinema in North Wales was demolished during the various blitzes. That was a small one at the village of Brymbo, near Wrexham. In South Wales the air raid toll was more severe, but in view of the concentrated raids, especially upon Swansea, the damage done to kinemas was remarkably light.

Sunday Shows are Rare

In North Wales, Pink told me, there is Sunday opening in only three situations, at Rhyl, Wrexham and—if you've ever heard of it—Overton-on-Dee. The latter is a tiny village, close to which was established a large American camp. It was at the request of the Command of this camp that Sunday opening was permitted three times, and later four times, a month.

My last acknowledgment is to F. Hill, of Cardiff, our local correspondent. "Bob" Hill went out of his way to assist me, gave me useful introductions and planned my travelling for me as only a local man could.

A DAY at GLEBELANDS

The KINE.'s own pictorial survey and story of life at C.T.B.F.'s Convalescent Home at Wokingham

The dignified yet homely looking exterior of the Cinematograph Trade Benevolent Fund's headquarters at Wokingham.

YOUR first reaction on wandering around Glebelands is one of thorough envy for those members of the Industry who are fortunate enough to live there. For the home of the old showmen is a pleasant place, where nice people can saunter pleasantly in gracious surroundings.

H. R. Woodcock with Mrs. J. A. Griffiths (widow of the late F. R. Griffiths) has a "Cup that Cheers."

Miss O. Price, of Cardiff, scores an outer.

To the visitor, going to the C.T.B.F. at Wokingham for the first time, the place is one surprise after another. The cedars, the flowering shrubs, the rolling parklands, and the empty flower beds with their promise of Spring—all these things turn Glebelands into a dignified home in the country where a man might well be happy to spend his retirement.

Cheerful Atmosphere

INSIDE it is the same story. The oak-panelled lounges with the pleasant views, the cheerful rattle of the snooker balls from the billiard room,—the discreet chatter from the drawing-room—all this makes Glebelands a home from home in the real sense of the word.

Our particular visit took place on the foulest day in all November when the world was a dreary sort of aquarium.

"Here's to it." Sister A. G. Eastwood and Nurse S. E. Heath with H. T. Pain, a convalescent, pepping up.

Mrs. M. Thompson, of Nottingham, chatting to Matron in her cubicle endowed by Shirley Temple.

With the OLD FOLKS *at* HOME

But in Glebelands we found a score or so of people who took a rosier view of life.

First of them was Mrs. E. Smith, of Leeds, who must have been one of the first usherettes in the business. She had just celebrated her 82nd birthday and was sitting happily in her pet armchair in her favourite window nook, alternating between her knitting and inspecting a nearby game of cards.

A Friendly Game

THEN, in the billiard room, we found two old-timers, W. H. Robbins and Frank Canham, both Londoners, having a friendly game of snooker. The pleasant billiard room with its tier of seats for spectators is the social centre of Glebelands at night after dinner, and judging by the results of the official handicaps posted on the notice board, the standard of play is remarkably high.

The darts board is another attraction. The library, too, has its own special clientele and the reading matter covers a very wide field. We were impressed to hear that much of the book buying is done by one of the guests whose sight has failed him.

Not everyone at Glebelands, of course, is a permanent guest. Many are convalescing down at the C.T.B.F. home for a well-earned rest and a stroll in the winter sunshine.

On our visit we found an A.B.C. manager who had had a serious operation and who was toning up before going back to work.

ANOTHER convalescent had been bombed out during the blitz and had had a long illness. He was now taking things easily before going back to work again.

Glebelands is very much a place where you can rest. Breakfast in bed is the rule rather than the exception, and the guests are subject to only the barest number of rules. Indeed there are only two—that you must be punctual for meals and upstairs by 10 o'clock at night. Otherwise the world is yours.

So there is time to go back in memory to the days when films were very, very young and when this great business of ours was a huge adventure.

It's a Good Life

THEY come from every branch of the film business these veterans in their pleasant Berkshire home; they come from the old studios, from the earliest fit ups, from the music hall—and in one case from the trapeze wire.

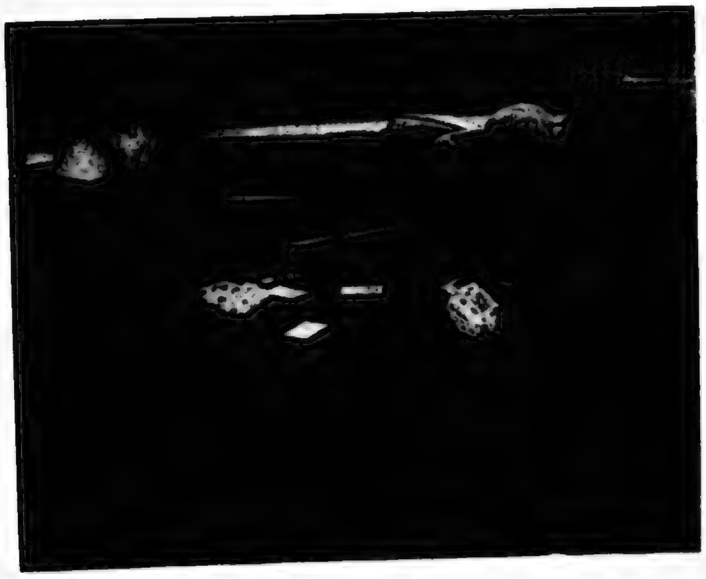
They tell long and sometimes complicated stories of productions which will never be seen again and stars who are forgotten and of circuits that are no more.

They have a keen eye for the news of today matured with the recollection of the achievements of yesterday. They have retired to a backwater, but it is a placid and pleasant one. Life is good at Glebelands.

Two old-stagers, W. H. Robins and Frank Canham, both of London, have a friendly game.

Taking Life Easily

Mrs. E. Smith, of New Century Pictures, Leeds, one of the first usherettes in the business, has just celebrated her 82nd birthday.



A friendly foursome, C. F. Meadows, of Dover, has three of them, Mrs. E. Smith, Mrs. W. H. Peirce and Mrs. J. Gislingham, on his hand.

J. T. Hurst, of Yorkshire, chatting with the matron, Mrs. C. J. Marshall, and Captain C. J. Marshall, manager of Glebelands.

The Showman in his review of 1945, says: let us have all the old methods, but let us set new standards of good taste, originality and vision

WANTED—A NEW IDEAL of SHOWMANSHIP

Whittell Controversy Recalled

THIS IS WHAT HE SAID

"Without going into details at all, I make the very significant observation that the Trade began to fall by the wayside in 1928 when stunt publicity was at its highest level, and the 'kidding' of the public subscribed in no small way to the colossal pre-talkie slump of unhappy memory.

"I never broke theatre records while I was stunting, but I have on several occasions broken them because I had a good film to screen, and knew that my audience knew that it was a good film."

Extracts from the provocative article by E. M. Whittell, general manager of The Empress, Preston which appeared in THE KINE. of July 26, 1945

THE past year has seen the renewal of the Kine. Showmanship monthly contests, and an upsurge of showmen's activity all over the country. It has seen, also, the liveliest and most hotly argued controversey upon the nature of showmanship that I can remember.

All these are good reasons for looking back over the contents of the Showman's columns and, dispassionately as possible, taking stock.

One fact immediately emerges from this check-up. It is that exhibitors and managers all over the country are full of enthusiasm, and that in spite of restrictions of materials and such coveted exploitation aids as outside neon lighting, they are making great efforts to sell their programmes to the public.

But recollection of the now-celebrated Whittell controversy makes me hesitate to hand out unqualified congratulations all round.

The Case Against

E. H. Whittell, in putting forward cogently the point of view that showmanship is degenerating in stunting, has done all of us a most valuable service. He has made us think.

Many showmen who, with enormous enthusiasm, were, week after week devising elaborate displays, ambitious cut-outs and highly ingenious street attractions, suddenly must have found themselves brought up short with the query, "Is what I am doing really the right sort of showmanship?" And then perhaps they sat down to think seriously about the subject.

That is what I have been doing after a careful study of a year's showmanship pages in the Kine. I have tried to evaluate showmanship, to pin it down in a concise definition. I have, I think, managed to do this: but I find I must add a qualifying note.

This is my definition of showmanship: "Any activity, outside of the normal practice of management, which enhances the reputation of the theatre and/or sells a given film to the public."

Craft of Management

I say outside the normal practice of management because any activities which are for the patron's comfort, for instance, even if they are publicised by slides or paragraphs in the local newspapers, belong properly to the craft of management.

My qualification to my definition is implicit in the words "enhance the reputation of the theatre." Showmanship, however original, however shatteringly it impinges upon the consciousness of the public, cannot be good if it brings the theatre into discredit, if it causes the general public of the locality to say contemptuously, "The Gigantic? Oh, they're always stunting at that place."

So my qualification is that showmanship must have what I shall call, for want of a better word, dignity. I do not mean by this solemnity and ponderousness, but a sense of rightness. The exploitation must fit the mood of the film, and it must have balance.

Let me illustrate. A man may, in my estimation, exploit that crazy subject, "The Fifth Chair" by setting up a model flea circus in his foyer, and yet be dignified in a showmanship sense, because the device suits the mood of the picture.

Question of Dignity

But if he sent out a doorman to writhe comically on street corners while carrying a placard stating, "I'm tickled to death by fleas that have escaped from Fred Allen's 'Fifth Chair' flea circus," then his exploitation would not be dignified, although I have no doubt he would secure a great deal of public attention! It by no means follows, however, that this attention would eventually register as purchases at the box-office.

Unfortunately, I find on looking back, that there have been a great many pieces of exploitation during the years to which only Whittell's contemptuous appelation "stunt" can be applied.

While I am by no means 100 per cent. on Whittell's side—I believe his view is too narrow—I am wholeheartedly with him in this matter of dignity and fitness.

This fascinating industry of ours has been growing up for some years now, and it seems to have made tremendous strides towards maturity during the war. Films now are, generally speaking, entertainment for intelligent adults. The Industry that can produce films such as "Henry V," "Mrs. Minniver," "In Which We Serve," "The Keys of the Kingdom" and "The Seventh Veil," has long since outgrown fairground methods of salesmanship.

The showman who takes a forward view will realise this.

Whatever the reason, there has lately been a great deal of showmanship that was reminiscent of the days of Barnum. Such effor jolt the public into notice, but it is not t sort of jolt that will send them to see the fil being plugged; still less is it the sort of jo that will implant respect for the kinema co cerned.

A Word of Praise

There have been some excellent pieces of e ploitation during the year, in which liber use has been made of decorated vestibule outside stunts—it is the only word, although bad one—and trick advertising.

I do not go as far as Whittell and sugge that these methods should no longer be use They can be employed in a dignified style wi great advantage.

Another point in their favour is that o Industry is a colourful one, and decorate vestibules are very much in the tradition the business. To renounce this sort of e ploitation would be to devitalise a branch the Industry that flourishes, in part, by i glamour.

No, let us have all the old methods, but l us set new standards for them. New standar of good taste, originality, and vision. Th way we shall maintain the old tradition colour and glamour, but with a new vitali that is in tune with the adult achievement to-day's screen entertainment.

I am convinced that most patrons find lively interest in an effective display and gi a ready response to a clever outside exploit tion device. It gives them an addition interest in their favourite kinema, and bree in them an admiration for the alertness of t manager. But the line between this estee and the harmful and contemptuous attitu towards the undisciplined stunt merchant thin and only vaguely defined.

Experience Needed

Only the born or the long experience showman can approach its borders with safet It is better for most to stay on the side restraint, and be sure of retaining the respe of their patrons.

There is no real limitation in observin restraint of this kind. The range of possibl exploitation, within the limits of good tast and dignity is almost infinite, controlled onl by the imaginative powers of the individua showman.

To keep his efforts between those limit should be the endeavour of every showma who should regard them as a sporting cha lenge to his ingenuity. It can be done: it ha been done many times within the last twelv months—and often by showmen with ver restricted resources.

A new year is starting. Let us revolve to se up a new ideal of showmanship and maintai it. An idea that measures up to the adul achievements of the kinema. Let's resolv that our showmanship exploits shall neve fall below that level.

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TALKING POINTS IN THE BOARD ROOM

Priority Building — The Managers' Section — Rentals — Colour — Quota — The Tax — Bad Copies — Sub-Standard Film — Television — Assessments — Sunday Opening Restrictions—Cheap Admissions—Showmanship—The Labour Question

EXHIBITORS write on Topics of the Day

Rentals Are Crippling The Independent

THE MAJOR ISSUE OF COMING YEAR

By LOU MORRIS, Progressive Chief of Independent Circuit

LOOKING back over the past few months, I find that three points stand out as notable, not only as of current importance, but for their future implications.

They are the discussions in the C.E.A. of the rentals question; the increasing and proven popularity of British pictures, and the growing menace of sub-standard shows.

As regards the first point, it has become obvious to most showmen, and particularly to the independents, that conditions at present in respect of film rentals are crippling. Fifty per cent. is an arbitrary figure, and there are few showmen to-day who can meet this and feel happy in their trading.

Suggestions are being made to the renters that new forms of contract be instituted. The spirit of the independents is stiffening, and it looks as though one of the major issues of the coming year will be fought on the rentals question.

The brightest feature of the past few months has been the rising popularity of British pictures, a popularity amply borne out by the excellent box-office figures.

I must add a tribute here to the Ostrers, Mark and Maurice, who have done a fine job during the past few years in steadily turning out a steadily improving product.

I do not feel at all happy about the growth of sub-standard shows. It seems to me that these shows do constitute a grave menace to the small exhibitor, since the lack of restrictions and safety regulations, and the comparative cheapness of the apparatus, make it possible for any unqualified and inexperienced person to hire a hall and put on a show.

I visited a large residential hotel in the country only a few weeks ago and there, in the comfort of the lounge, saw good entertainment films put over with really first-class projection. There were three hundred people present at that show.

If this sort of thing can happen in one place, it can happen all over the country. In the face of such competition, and the quality of projection and sound reproduction which can be achieved with 16-mm. to-day, the small country exhibitor especially is up against a serious competitor. He may even have to adopt 16-mm. himself, in order to take advantage of the considerably cheaper rentals.

In my opinion, it is a matter of first importance that the trade as a unified body discuss this matter and make practical plans to control it as soon as possible.

MAKE THE MOST OF 16 mm.

Big Kinema Should be Centre of Subsidiary Group

Says H. SIMPSON (Ulverston), Ex-President C.E.A.

WE are now in the early stages of a revolution quite as important as that which preceded the change-over from silent to talkie films, for the Industry is already planning the introduction of 16-mm. projection to the present 35-mm. commercial kinemas.

There prevails a like uncertainty on what actually will happen, a general apprehensiveness, unwillingness to accept change as the natural order of progress, and a certain amount of incredulousness. I vividly recall leaders of our Industry calling sound films " a passing phase."

Most certainly the release of large numbers of 16-mm. sets will herald a new and vigorous form of opposition owing to the showing of films in industrial canteens, community centres, memorial and village halls, which have already been urged to make provision for this new form of entertainment.

I have it on the best authority that in Lancashire alone 130 community centres are already planned as a preliminary. What is to be the attitude of the Trade, as we know it at present, to this formidable competition.

If you, as an exhibitor, hope to beat your new competitor by the old methods of cut prices and newer films, you are looking for trouble, for the new man will beat you at your own game owing to the low capital required.

My advice to those who are situated in semi-urban and rural areas is to go after the market themselves. Fix up a small circuit sufficient to play a film one or two nights at each place. The mere fact that you are operating from the BIG kinema in the near-by town will of itself be a goodwill that others will have difficulty in obtaining.

Remember that practically all the re-issues you have done good business with during the film shortage are now available on 16 mm.

National Sunday Opening

PARLIAMENTARY ACTION URGED

By P. J. G. MILSOM, General Manager, Isle of Wight Theatres, Ltd.

THE whole subject of Sunday kinemas should be considered in Parliament at the earliest possible moment. It has surely been proved that the public want kinema entertainment on Sunday; why not regularise it? The same conditions as operate on weekdays should prevail.

Let the parents decide whether they will permit their children to visit the kinema on Sunday. We, the exhibitors of this country, are the servants of the public. We only want to continue to give our patrons what they want, but without the restrictions which now prevail in the majority of towns where Sunday opening is in force, for whether a poll has been taken before the war, or the kinema is licensed under Defence Regulation 42b, various conditions are imposed on the licensee.

We have been fighting for Freedom. We have won. Let the public have freedom to visit the kinema on Sundays if they wish in the same way as on weekdays. The time is ripe for NATIONAL SUNDAY OPENING, with set conditions similar to weekdays.

Can we hope for this in the very near future? It is important to our post-war plans and to the many thousands of the British public who want to spend a few hours in the comfort of the kinema.

BRITISH FILMS IN FAVOUR

By EDWARD STONE, Manager, Regal, Camberwell

IT is gratifying to notice the improvement in British film productions in recent years. Some have compared favourably with the best America can offer, but there is still room for improvement. I am sure there are not now many patrons who refuse to attend a theatre showing a British film.

LET'S GET BUSY WITH BRITISH PRODUCT

Must Urge Government to Aid our Endeavour

By CHARLES CLARKE, Vice-Chairman and C.E.A. Delegate, Portsmouth and Isle of Wight Branch

THE thinking public must have been startled by the recent disclosures in the House of Commons by well-informed speakers of the amount we pay Hollywood for film rentals.

None can fail to be impressed by the fact that although we must soon pull in American dollars in exchange for exports, we are instead actually owing for nine months' showings 13,300,000 of our pounds!

Now that we are rubbing our eyes after the stultifying effects of two big nightmares we MUST awaken to the necessity of crossing a few noughts off that colossal total as soon as possible.

Matter of Urgency

The Government appear to realise the urgency, and we must goad them on to aid our endeavours to get good British films on British screens in addition to cajoling or bullying unwilling foreign markets to show them. Let us have speedv facilities to get the men and the tools and the space in which to use them. and, as has been proved in easier days, we CAN do the job.

And, Mr. Dalton, why not a little patriotic encouragement in the form of reduced Entertainments Tax? Not as a grudging concession but as an optimistic sprat to hook a whale of ultimate British film prosperity.

None of us would wish to deny our public any of the many excellent productions that emanate from Hollywood or deprive them of their Grables, Mirandas and Sinatras if their tastes so lie, but, as Mr. Boothby epigramatically remarked in the recent Commons debate, we must not stagnate as a 49th American State for films. Even in the immediate pre-war years the disproportion was grotesque.

Less Costly Pictures

True, other countries must pay to see our six-figure creations if they are to justify their inflated and sometimes fantastic costs, but as a man of the theatre and concert hall, as well as of the kinema, I suggest that there is a public waiting to respond to less costly productions designed for home and, possibly, Empire presentation.

I visualise some of our studios —when we get them—enthusiastically engaged in first-class, expert adaptation of some of the vast store of material contained in our own literature and in the creations of our playwrights. We could even cater for the ever-growing musical appreciation by sensitive, unabridged recording, and the elimination of the present blatancies and barrel-organ distortions.

Why not a series of brilliant screen repertory companies exercising their versatile art in features consisting of, for example, three one-act plays, such as Houghton's "Dear Departed," the classic cameos of W. W. Jacobs, and the imaginings of H. G. Wells?

No colossal, mighty, thunderous celluloid epics these, but Mr. and Mrs. Man-in-the-Street would, I prophesy, like them. The success of "Dead of Night" is a pointer.

Remember—we left it to Hollywood to value and present one of the greatest of our own authentic dramas—Jack the Ripper. Filmed as "The Lodger," it proved to be a money spinner that we had entirely ignored. There are many such waiting to be used. Let's get busy!

Children's Club Movement Here to Stay

By E. C. H. ROWLAND, of Surrey County Cinema, Sutton

THE Children's Club movement has definitely come to stay, and rightly so. Parents can now send their youngsters along on a Saturday morning to see and enjoy a programme that has been specially arranged for them—thus obviating the necessity of bringing them in a week when the films have no appeal whatsoever.

I have taken a keen interest for a great number of years in the entertainment of children. My memory goes back to the pre-1914 war days when the Andrews Brothers gave penny shows to the kiddies at the Old St. James Hall, Plymouth, and the Victoria Hall, Portsmouth—and what jolly fine shows they were—vocalists, small orchestra, and flickers that really used to flick. Those were good old days.

Children have always loved the pictures just as much as they love pantomime, but for a great number of years little consideration was given to the right type of pictur so far as children were concerne

In the very early days, howeve we did get the Jules Verne fe tures "A Thousand Leagues R neath the Sea," and "A Trip to th Moon"—splendidly done at th time and with a special appeal both old and young—but as th years passed and silent featur and serials made their appearan in a big way, it was the grown-u they catered for. This situatio of course, compelled parents (mo or less) to take their children see films that were quite unsu able for their small minds grasp.

Now a Great Success

Well—the years have passed a that situation has been slowly b steadily eradicated. We now ha children's clubs operating throug out the country with great succes

In 1935 I started a Mickey Mou club at my present theatre (T County, Sutton). We received deal of help from Walt Disney a the Club ran for nearly two yea —closing down owing to shorta of suitable films at that time. No it has been succeeded by th G.B. Junior Club, which we start here in November, 1943, played capacity every Saturday morni until June, 1944, when, owing the Flying Bomb menace, we we forced to close down.

We reopened in June, 194 when "Uncle Mac," of the B.B.C came along and welcomed most our original members back to th fold.

The Club Movement has prove highly successful in many way and our particular Club has on i Committee the local M.P., th Mayor of the Borough and th Education officials. These go folk come to the Saturday show quite frequently and enjoy them selves as much as the youngster

Santa Claus Effort

Although originally quite unco nected with the club movement, have always endeavoured to gi a special Christmas treat to th children. Sixteen years ago I gav my first Children's Christm Party at the Putney Hippodrom and with the keen support afforde me by my employers (Gaumo British) I have kept this fun tio going year after year with ut break. During the last 16 years have been able to entertain ov 30,000 children, and each one h received a substantial Christm parcel.

This year's party at the Count Sutton, is now well in hand, an in spite of difficulties, we a assured of quite a good sho which as usual will also embra the sick children at the loc hospitals and even those at th homes.

Television is Far Away, But We Must Prepare

By E. RICHARD EADIE, Chairman, Northern Branch, C.E.A.

ONE of the major problems to which exhibitors must give early consideration is the means by which we can meet the challenge—when it materialises—of Television.

Although, to my mind, it will be at least five years before television with a picture comparable in clarity of definition with the ordinary film will be seen on our screens, we must be prepared for the eventuality.

This adoption by the authorities of the 405 scanning line transmission was, in my opinion, a retrograde step. It was taken to enable manufacturers of domestic television sets to dispose of their pre-war stocks.

Whatever may be the reason for the decision, it at least promises to benefit the exhibitor by giving us a breathing space in which we can and must rehabilitate and newly equip our theatres.

To show a satisfactory television picture on our screens, at least 1,000 scanning line transmission will be necessary, and it is fair to say that years will elapse before 1,000-line transmission is generally adopted.

Another cause of delay will be the setting up in the provinces of "booster" stations. It must be remembered that television at present, can only be radiated up to a maximum of 50-mile distance. Kinemas more than this distance from a "booster" station will be unable to televise. The expense of setting up these stations will be another deterrent.

Another important point is that televising a complete programme is also an expensive business. In order to save expense and trouble, the B.B.C. will want to use entertainment films, just as to-day they use gramophone records. This should be resisted by the C.E.A. or, at least, should be strictly limited. Of course, it is possible that some striking new developments may be sprung upon us which, naturally, would alter the prospects considerably.

I have indicated, quite clearly, that all this means heavy expense to the B.B.C. Where is the money to come from?

One last word of advice. Get your technicians to join the "British Kinematograph Society" and give them a chance to keep pace with new developments.

A SQUARE DEAL ON RATING

Present System Attacked

By F. A. PRIOR, Vice-President, C.E.A.

THE present system of rating as adopted by most rating and valuation authorities is to assess on profits, camouflaged as a percentage on net box-office takings at the kinema. What actually happens in practice is that the Rating and Valuation Officer estimates the net amount of admissions, having a full knowledge of the seating capacity of the house and the prices charged, and it is uncanny how near these estimates are on occasions.

He then makes an estimate of expenses, film hire, etc., and arrives at a figure of estimated profit which he proceeds to split into landlord's profit, or rent, and tenant's profit, arrives at a percentage on takings of the former, and then persuades the Assessment Committee that is the amount which Mr. Hypothetical Tenant would be prepared to pay as rent.

Whilst box-office receipts depend largely on the quality and suitability of the films being exhibited, there are other and almost equally important factors by which they are influenced, and first and foremost among them I would place management.

Now. Mr. Hypothetical Tenant is supposed to be a man of average ability and intellect, so where box office receipts are influenced to a special degree by the facts stated, any percentage on the net box-office takings directly attributable to the causes I have named obviously create an erroneous assessment based on the particular skill of the individual, in order words, a rating assessment on the showman's special ability.

In the main, this method of assessment has only been generally applied during the war years, when, except for certain isolated cases, box-office receipts have reached record heights, and as the net profit, which includes both landlord's and tenant's profit, is subject to severe restriction and limitation by reason of Excess Profits Tax legislation, surely this ought to be allowed as a charge before arriving at the net profit upon which the assessment is really based.

Exhibitors should bear in mind that where their assessments are calculated on the percentage on receipts basis, they have knowledge of the amount of such receipts upon which they are assessed, and if a decrease is obvious during any year to March 31, they can, and should, appeal to the appropriate authority not later than March 30 in that year, when the assessment should be reduced for the whole year from the previous April 1.

FRED A. PRIOR

R. G. BRIGGS

Know Your Audience

TELEVISION STILL A NOVELTY

By R. G. BRIGGS, Managing Director, Cinema de Luxe, Lewes

I HAVE been sitting in the same seat in my office since 1919. That was when, as a young man, I left the Army to become manager of the Lewes Cinema de Luxe. Now I am managing director.

It was my father, secretary to the company which was formed in 1913, who helped to found the Sussex branch of the C.E.A. Yes, those were good days. The easy days, I call them.

Things are different now and will be more different in the near future. But I am not worrying about all these new discoveries like television. I stake my business on knowing my audience.

I know nearly every patron by sight. I should do. I see them queue up as children for the matinees, go to the expensive seats while they are courting, come one at a time when someone has to mind the baby—and so on.

Rationing Affects Returns.

There are only two kinemas in Lewes—so competition is not too acute. During the war things were very steady. Nothing changed much either way—except that my regulars from the country villages stopped coming up on Saturday as they used to do. There was no longer any need to come to Lewes for the shops. Rationing saw to that. So the first half of the week plays to better houses, attracting the Wednesday half-day business people.

But your renter in London doesn't realise that. Oh, no! They still want a percentage booking for the latter half of the week.

I'm not worrying about stereoscopy or television. I don't think my patrons are worried about them, either. The kinema-goer wants a good story and high star values.

Third dimension will be a great help in improving the illusion of the film; but I can only see a novelty use for television, at the moment.

In a country town like this you need two things to be a success in this business. You must know the people as individuals and you must give them sound entertainment.

WILL 16-mm. EXHIBITORS BE ACCEPTED BY C.E.A.?

The Case "For" and "Against"

By C. S. JOSEPH, Managing Director, C. S. Joseph Theatre Circuit

SOONER or later it seems we shall have 16-mm. exhibitors seeking admission to the C.E.A. What will be the position?

As I understand the present position there is nothing in the constitution of the C.E.A., which is a Trade Union, limiting the size of film or the capacity of a kinema, of its potential members. Therefore, if he is a bona fide exhibitor I think the 16-mm. showman has every right to demand membership of his Trade Union.

Indeed, I have knowledge of a case in which a member of the C.E.A., whose house was situated in a solo position, assisted a private individual to obtain feature films to increase the interest in the rather dull instructional programmes he was showing to members of the A.T.C. The C.E.A. in this case laid down certain conditions which he proceeded to break. Subsequently, with the connivance of the exhibitor's manager, but without the exhibitor's knowledge, this private individual enlarged his outbuilding to permit of a seating capacity of 100 people. He then obtained an ordinary kinematograph licence from the local authorities, and his application for membership of the C.E.A. was granted in spite of the opposition of the local exhibitor.

Now, if membership of the C.E.A. was granted under such conditions, surely there can be no reason why the same privilege should not be accorded to the controller of every hall in which films are being shown to the public for an admission charge.

In expressing these opinions I am assuming firstly that there is a question of admission being refused to 16-mm. exhibitors, and secondly, that these individuals desire to join the C.E.A. Personally, I think that additional members of a slightly different calibre to the present membership would prove an asset to the Association.

Let us examine the position from their angle. They would be joining an organisation which has been in existence for many years, and is one which can truthfully claim to be the only body which can speak for the great majority of exhibitors in this country. They would also save a percentage of their P.R.S. fees On the other hand, while having very little say in the affairs of the C.E.A., they would be bound by restrictions which would otherwise not affect them.

The Argument for the C.M.A.

By G. A. RICHARDSON, Stirchley Pavilion, Birmingham

THE most discussed topic among kinema managers has been "The C.M.A. or the C.E.A. Managers' Section: Which shall it be?"

As a manager, and I am no exception to the rule, I have had to decide for myself to which I shall belong. In other words, I had to consider which is the right one for the manager, and this necessitated consideration of the following facts:—

1. Can an employer and an employee be classed as one and the same?—Unfortunately, in my opinion, no.

2. Are the interests of the employer and the employee the same?—They should be, but seldom are, except in the case of a small or one-man concern.

3. Is an Association representing the vested interests of finance or those who pull the strings for them, big enough and broadminded enough to consider the man who is doing the spade work, and making the opportunity for them to achieve their goal?—Very few are.

4. Should an employee be subjected by his employer to an unfair condition or condition of employment, would he be likely to obtain redress by appealing to the person or persons who deliberately imposed it?—I think not.

5. Can the paid servants of an employers' association, and having their interests solely at heart, combine with 100 per cent. managers, or would an entirely independent Association serve the latter better?—An Association composed solely of managers.

6. If an Employers' Association suddenly becomes interested in the man who does the spade work, what is behind that sudden interest?—Quite obviously something for their own ends.

7. In view of these logical answers, to which I contend all thinking managers must come, I have decided to support an entirely separate and independent association.

As we have already such an organisation in existence in the C.M.A., why seek to establish another?

Our Three Major Problems

LOCAL BUSYBODIES A GROWING MENACE

By A. LEVISON, Chairman, Portsmouth and Isle of Wight Branch

AN independent exhibitor may be forgiven if he regards the immediate future of the Industry with a measure of pessimism.

The eternal question of rentals, the one-sided quota act and the unwelcome interest taken in our Industry by national and local "thou shalt nots" are among the many troubles we have to face.

It is obvious that we may expect no great change in film rentals until the supply of worth-while pictures improves considerably. I do, however, consider that some attempt should be made to apply the percentage system more fairly than at present.

The sliding scale does help to alleviate the problem of the high percentage film that flops, but the snag, in many cases, occurs when takings just exceed the break figure mark, bringing the whole rental into the range of the higher percentage. Surely it is not beyond the capacity of the resourceful men of the industry to evolve a method of getting the maximum rental for the really big film, and at the same time provide a safeguard for the exhibitor if it fails.

A. LEVISON

With regard to quota: Surely ours must be the only trade in the world where the buyer is compelled by law to buy something that the seller need not stock. One rarely hears of a renter being prosecuted for not fulfilling his quota.

It is almost impossible in these days for the majority of the renters to have quota films, consequently exhibitors are compelled to go to one or two renters for their quota, and, as we all know, monopolies are not noted for lowering prices or being amenable to argument.

The tendency of national and local authorities to interfere in the domestic affairs of the Trade is growing. Let me instance the imposition of the seat price rule in some districts, the recent attempts to prevent children under 16 from attending kinemas on Sundays, with or without parents, and the suggestions of other authorities that children should be banned from kinemas during school hours. If this sort of thing is accepted tamely, further restrictions will inevitably follow and a once free industry will find itself dictated to by a small, narrow-minded minority.

FOREIGN PROPAGANDA ON THE SCREEN

A National Duty to Cure it

By HERBERT ELTON, a General Council Delegate of the Notts and Derby Branch

ONE of the most important matters affecting the film in its role of entertainer and educator is the question of what, for want of a better word, may be termed foreign propaganda in films. It is a vital subject which particularly affects the exhibitor's position in our national life.

Can we exhibitors make sufficient impression on producers of pictures in any country in the world that they will realise the necessity for sticking reasonably near to the truth in historical stories? That the film is propaganda of itself for the country which produces it is something which cannot be refuted or avoided, and I suppose it is quite understandable.

It does not matter so much what false representations of British life or British history America may send to this country. We can, if we users control it, but it does matter very considerably when false representations are sent from America to other parts of the world.

It matters then, not to the exhibitor, but to the nation as a whole, and if we can exercise pressure on America towards the elimination of this kind of thing it will be all to the good.

Television and Sunday opening are two other matters which figure prominently in most discussions among exhibitors.

Personally, I do not think television is a threat. Indeed, if properly harnessed it should be a great asset to the Industry. Nor do I consider that home television will be a considerable competitor. After all human nature will cause people to collect where there are other persons with whom they are not in daily or hourly contact. I do not think people will want to sit at home any more than they form listening parties. People listen to the wireless, but not regularly.

"That brings me to another point. Instead of sending me a programme on celluloid will it be 'beamed' to me?"

Sunday Opening

There is a public demand for Sunday opening, and where there is a public demand the public eventually have its way, because it is in its power to take steps to remove from the local authorities the obstructing influences.

As regards the proposed restriction of poster and Press advertising, I do not believe in restriction for restriction's sake. By all means have a combination of poster and newspaper advertising. Wasteful advertising could be eliminated, and it would be a good thing.

Manager or Showman?

WHAT MY CHOICE WOULD BE

By P. F. INKESTER, Chairman, North Western Branch, C.E.A.

SO much has been said of the merits and demerits of showmanship in the film trade that more important considerations have tended at times to be overlooked. Consequently it may be useful if I, as an Area Supervisor for a major circuit, attempt to clarify some of the issues which seem to have become confused.

If I had to choose between the good Manager and the good Showman, my choice unhesitatingly would be for the good all-round Manager. While he may not have an over-developed bump for showmanship, he would possess in addition to personal attributes, administrative and technical abilities, which would have greater potential value to his principals than a sequence of successful boosting campaigns.

I greatly admire showmanship, but this need not necessarily take spectacular form. I quote a case in point—when one of my own managers of a Liverpool suburban theatre quite recently had a hunch that a certain film had not the showing it deserved, he wrote for the chance to show it at his theatre. It was booked to him, and in a quiet and dignified way he exploited it as a preview. At a surprisingly modest cost, backed up by terrific enthusiasm of himself and his staff, the film proved an outstanding success for the theatre.

Successful theatre management undoubtedly demands qualities of imagination and deliberation, as well as resources of knowledge, experience, ability and tact, and, most important, a capacity for leadership.

The manager captains a team, and if it is to be a team, the work of the theatre is bound to be done conscientiously and efficiently, and it is surprising how the discerning patron becomes automatically sensitive to what is vaguely called "atmosphere," and, paradoxically as it may seem, I consider that to be Showmanship of the most desirable kind.

Management a Career, Not a Mere "Job"

TIME IS RIPE FOR PROGRESS

By DENNIS C. WALLS, General Manager, the J. F. Emery Circuit

TOO long has kinema management been a muddled hotchpotch of knowledge acquired throug the vicissitudes of employment. Th time is ripe for progress and improvement, but unless the person actually concerned actively partic pate in the desire for their advancement they will never see the da when instead of a mere "job they have a profession.

The New Year heralds th greatest year of opportunity eve offered to exhibitors. Let them seize with both hands the chance t raise their occupation to professional status—to create a organisation that will not only protect and improve their calling working conditions and salaries but will also promote the education and training of new entrant into the intricacies of the Industry

A Professional Institute

The C.E.A. Managers' Section—being as yet in an embryonic stag —can evolve into a professiona association, with entrance examinations, the award of proficienc degrees and diplomas. By virtue o its autonomy, the structure of th organisation can include within it framework an educational an training scheme that would prov of incalculable value to all in th managerial part of a rapidly developing Industry.

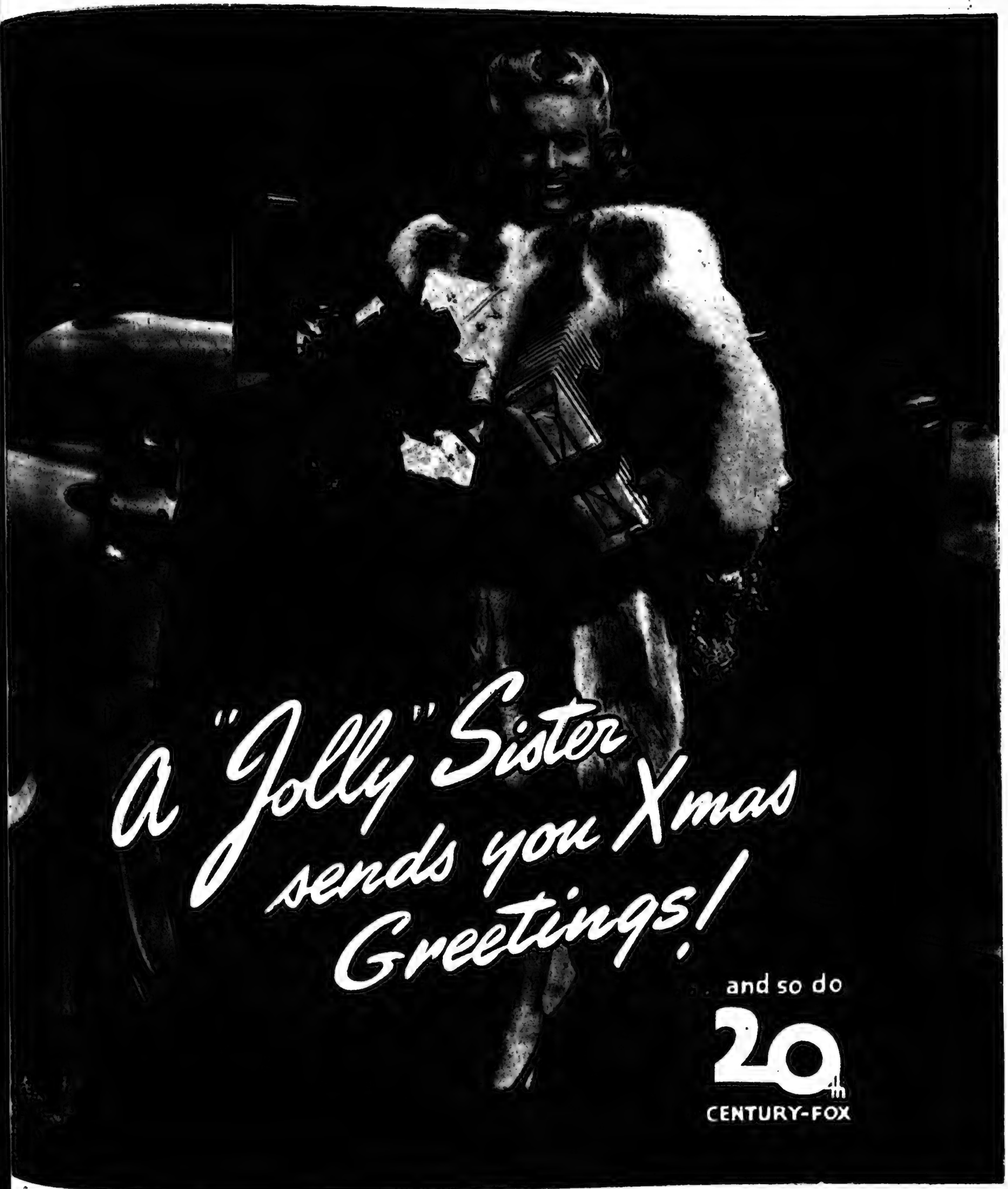
This brief outline cannot attemp to detail the curriculum or syllabu of training—the subject is too vas —and electrical engineering, projection, sound reproduction, bookkeeping, licensing and public liability law, advertising and publicity, journalism, administration programme-planning, stage presentation, personnel managemen and training are some of the item that should be included.

Superficial Knowledge

In my opinion, it would be tru to say that 75 per cent. of present-day managers have only a superficial knowledge of these fundamentals of kinema management Lack of proper training cannot produce the best results from the Industry. The loss in receipts must b immeasurable, and the consequen loss to the managers themselve also incomputable.

If managers are willing to earn success the hard way, *now* let them establish their own Section on the lines of an Institute of Kinema Management. If they are anxious to see their employment [illegible] dignity and stature, and [illegible] become the highly-skilled technical occupation necessary to the advancement of the Trade, they have in their own hands the means of attaining this object.

More Exhibitor viewpoints on page 105


A "Jolly" Sister sends you Xmas Greetings!
and so do
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CENTURY-FOX

BETTY GRABLE co-stars with JUNE HAVER in 20th Century-Fox's gorgeous Technicolor triumph "THE DOLLY SISTERS"

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On the Map
RKO RADIO PICTURES
th apol
WATCH OUT FOR BRITISH QUOTA AND NEW FILMS

EXHIBITORS ON TOPICS OF THE DAY—*continued*

In this article Leslie G. Hill, Chairman of the Devon and Cornwall C.E.A., emphasises the growing importance of our Industry and the fact that the film can no longer be looked upon merely as a form of entertainment, but as playing a vital part in National life

THE KINEMA AS A VITAL PUBLIC SERVICE

Our Responsibility to Audiences Totalling Twenty-Five Million a Week

—LESLIE G. HILL—

Chairman of Devon and Cornwall C.E.A., six years member Legal, Finance and Parliamentary committee, was recently nominated by the Notts and Derby branch for the national vice-presidency of the C.E.A. for 1946

I READ more articles about the kinema Industry in the daily and weekly lay Press during two weeks in November than I have ever seen before in such a concentrated period.

This development indicates a wider public interest and appreciation of our position in the national life. The debate in the House of Commons clearly shows the growing importance of the Industry and the recognition of the fact that we can no longer be looked upon merely as a form of entertainment but as a vital public service.

Well may we ask are we going to be allowed to continue in the rather happy-go-lucky way which, by and large, we have done in the past or is not all this public interest and criticism indicative of the general uncertainty as to whether our industrial policy is the best one to pursue.

We cannot afford to ignore this public interest for, drawing as we do 25 million paid admissions per week, we have too personal a contact with the people. The contribution we shall be called upon to make to the post-war problems will be no less than that of the war years.

Are we able to give that extra; are we, who are directly engaged in the Trade, in a position to accept this responsibility.

Sectional Co-operation Needed

I am very much of the opinion that we must foster and develop to a much greater degree sectional co-operation and accord to understand and appreciate the other man's problems

As an Industry there should be nothing beyond our capabilities. The Joint Conciliation Committee of the K.R.S. and C.E.A. can be quoted as an example. Any difficulties arising between these two sections of the Trade can be discussed and settled.

I have always maintained that exhibitors should have a more direct contact with the producers as certainly these two sections of the Trade have much more in common. There should be a much closer affinity between those who make and those who show pictures.

Economics of Film Hire

The problem of film hire which affects our economic position more than any other has worsened during the war years. Hire has steadily increased until we have reached the position where the 40 and 50 per cent. are becoming the rule rather than the exception.

We cannot, of course, deny that a great deal of this increase for rentals can be attributed to the scarcity of copies. We must press for an early return of pre-war trading conditions when the supply will more nearly equal the demand.

Exhibitors must have the earliest opportunity of buying more films in an economic market. Business in general is rapidly returning to normal conditions, and with most other expenses more or less fixed the only two avenues of relief will be by way of film hire and entertainment tax.

Negotiations with N.A.T.K.E.

Another very important piece of negotiating that will be well under way before these lines appear in print will be in seeking mutual approval of a national agreement between the N.A.T.K.E. and ourselves.

A first perusal of the Union's demands would give the impression that many anxious moments are in store, but this problem will be solved and its consummation will result in a happier bond between the two sections of the Trade.

Yet another headache awaits us in the refurbishing of our theatres. During the war years the deterioration of seating, carpets and equipment has been much more serious than ordinarily, aggravated, of course, by the almost impossibility of renewing. We shall want to take the earliest opportunity of bringing the condition of our kinemas to the point where we can meet competition on an equal footing. May we hope that British equipment firms will facilitate this.

Fighting the Case for Sunday Opening

SOME ADVICE AND POINTS TO REMEMBER

By Capt. S. W. CLIFT, Immediate Past-President C.E.A.

WE should not be squeamish about opening our kinemas on Sundays so long as we have the backing of the general public, but to get that backing you must educate them, exactly as the political parties educate electors. So make a New Year's resolution—get down to it, and assist in the public desire for Sunday opening.

At the moment, Sunday opening is really divided into two classes—kinemas which open under the Sunday Entertainments Act, and those which open under the Emergency (Defence) Regulation 42B. Those which open under the Act have, subject to conditions laid down by the authorities concerned, permanent Sunday opening, but those under 42B are in a different category.

Emergency (Defence) Regulation 42B has now been extended until December 31, 1947. Many exhibitors are under the impression that because this Defence Regulation has been extended they will be able to apply and obtain a licence automatically. This, however, is not quite so, as local authorities in some parts of the country feel that if there are no troops in the district the need for Sunday opening no longer obtains.

For the benefit of all concerned, I should like to make it clear that any exhibitor who has had the benefit of Regulation 42B, and wants to continue Sunday opening, should immediately apply under the Sunday Entertainments Act, 1932, to the local authority where the kinema is situated, so that then the licence, if granted under the Act, and that under the Defence Regulation will run concurrently.

In my opinion, Parliament will not in any way interfere with the procedure that has to be carried out even where kinemas are at present open under Regulation 42B. The provisions of the Sunday Entertainments Act will have to be carried out.

Two of the most important of these are the town's meeting and the poll of the electors, so that the question can be settled by a plebiscite of local government electors. It is far better that this should be done whilst the kinemas are still open under the Defence Regulation.

Those kinemas which have not the benefit of the Defence Regulation would, of course, have to commence proceedings under the Sunday Entertainments Act, and carry through all its provisions.

Those exhibitors who do not enjoy Sunday opening, and those who do enjoy it under Regulation 42B, should not hesitate if they so desire to inform the people of their rights under the Sunday Entertainments Act of 1932.

I would advise each C.E.A. branch to set up a special committee, with competent people available in the branch to be appointed as members, in order to deal with this problem wherever it exists.

EXHIBITORS TALK ON SHOWMANSHIP

TELL THE TRUTH IN ADVERTISING

Transatlantic Exaggeration

By BAILIE J. R. POOLE, Edinburgh

IN my early days I was taught that pinnacle of showmanship was the ability to "put over" something which, if handled by an ordinary showman, would be a flop. Sometimes one should "gull" the public rather after the style that was practised in some of the sideshows at the old-fashioned fairs about 50 years ago.

In those days, though, all big shows used superlatives and extravagant vocabulary in their advertising stunts. A big percentage of their patrons were uneducated; hence the use of the high-sounding words which the majority of them did not understand, but nevertheless marvelled at when they read the publicity.

The showmanship of that day is gone. Free education and, especially latterly, the vast amount of daily, weekly and monthly periodicals, have made our patrons stunt-conscious. The result is a minimisation of its value as an advertising medium.

When the first American feature films came over all this exaggeration started again. Personally, I thought it rather childish, as our firm were just in process of discarding exaggeration. But the Transatlantic publicity used every superlative in the English language and invented new super-words, until one wondered what new style one could adopt.

How many features since the birth of the Industry have merited the title "epic"? Although it is only one phase of showmanship, the "copy" of the modern advertisement in the Press, in circulars, window bills and on hoardings, counts powerfully in my opinion.

I have always tried to express my own personal opinion of a film in as powerful and varied phraseology as I can, trying to avoid the obvious worn-out superlatives which even in these days the renters' representative sometimes uses to "sell" to the exhibitor.

In short, I try to tell my patrons the truth with as much reasonable adornment as possible. The exhibitor must of necessity advertise in the particular style his patrons understand. Hard-and-fast rules cannot be laid down. Of one thing, however (as far as my personal business is concerned), I am sure. *Because* I do not use superlatives every week, and I get a show that I candidly think is big and say so, my public *believe me.* That, in my opinion, is good showmanship.

When I show a horror film, or a particularly poignant war film, such as "Forgotten Men," "China Fights," or the like, I tell my public "This is not entertainment! It is stark, staring reality! If you want to be amused, don't come!" The result is usually big business.

I have not the space to discuss bill posting, tie-ups, lobby display and various stunts. I believe in all of them, under certain conditions. Perhaps the most effective of these are tie-ups, cleverly organised.

The Golden Rules :—

(1) Impress your regular patrons. They'll talk.

(2) Get at the people who don't habitually patronise your house.

(3) Get the whole town talking about the show that is coming.

Bad Policy to "Kid" the Public

By S. E. PERKINS, Regal, Farnham

The public to-day are well informed, and very often know as much, if not more, about films than we know ourselves. I therefore feel that it is a bad policy to try to "kid" them that a bad or mediocre film is an outstanding success.

On the other hand, I am a firm believer in letting them know in plenty of time when we have a real winner, by various "stunts"—remembering that stunting should be a concentration of *special* effort; get the public to have faith in you; get them into your theatre to see something really good, and they will want to come again. There are still hundreds of thousands of very occasional patrons who may become regulars; they are the ones we want to get.

Bad publicity means bad business.

THE SHOWMAN'S CREED

By Sir William Darling, C.B.E., M.P.

BAILIE POOLE has had this "Showman's Creed" written out in elaborate script and mounted on an impressive card which hangs in his office. It reads :—

I AM A SHOWMAN

commonplace, vulgar, an exhibitionist, one who wears his heart on his sleeve and his smile on his shirtfront, one who shows off, one who exposes himself to the gibes and jeers, and sometimes the applause, of his fellows.

Yes, I am a Showman—naked and unashamed! I have movement, mirth, mimicry, I have gaiety and Godliness, I have Vice and Virtue. I have the World for my Kingdom, the God-made World which I will show to the Children of Men. I will instruct, inform, amuse, delight, inspire!

I will do all these things in all these places each in itself artistically and with acceptance, and so win men to loftier heights of emotion and experience.

I am a Showman—while others hide their light under a bushel, while others bury their talents in a napkin, while others flee from the race which is not to be won without dust and heat—here am I, on the platform, on the stage, in the ring, I have nothing to conceal, I have a heart which beats with the pulses of all mankind.

I am a Showman—and show myself for the better knowledge of humanity.

Written by the Right Honourable Sir William Y. Darling, C.B.E., M.C., D.L., Lord Provost of the City of Edinburgh, and presented to his friend and colleague Bailie John R. Poole, whom he has always regarded as the ideal showman.

TELL THEM WHY

You cannot expect to get the best service from your staff unless you take the trouble to make sure that they know *why* they have to do seemingly arbitrary things like tearing and threading tickets.

Give them reasons why such methods have had to be introduced, and they will co-operate intelligently.

Come On London!

By AN EXPLOITATION SCOUT

THERE is a satirical song of which the chorus begins: "Don't put your daughter on the stage, Mrs. Worthington!" and I would like to parody it with the warning: "Don't set your hopes on London, Mr. Manager!" addressing it to those keen energetic resourceful showmen now holding appointments in the provinces, who cast longing eyes at the possibility of a transfer to London.

It has long been assumed that all the best gravitates towards the metropolis. But I doubt it, as regards showmanship.

With a tenth of the country's kinemas situated in the Greater London area one would expect that at least a tenth of the KINE. showmanship reports and of the prizes for exploitation would go to managers within the charmed circle. That is not so.

There is a handful of top-line kinema showmen within 20 miles of Charing Cross, but there seem to be many more in the provinces as the weekly Showmanship pages prove.

Provinces in the Lead

A few years back I compiled some simple statistics on this subject. Let us review the position. During the last year over 1,000 reports of theatre publicity have appeared in the Showmanship pages but of these only 170 have related to London.

I know that many country showmen are free from the strict and annoying restrictions which make exploitation so difficult for their London counterparts, but on the other hand, many of them appear to possess more ingenuity and initiative.

I have known clever provincial showmen who, after earning a reputation for alertness and resource, have obtained transfer to London. And what has happened then? Usually they faded into oblivion.

Style is Cramped

The reason may be partly the licensing limitations mentioned above or, perhaps, that being near head office, the London kinema manager finds his style cramped and his enterprise curbed. It takes a really strong, determined man to press on despite opposition, discouragement or lack of recognition. It is easier to accept the inevitable and sink into obscurity.

I want London to take its rightful place as the centre of showmanship, leading the country. That can only be achieved if London managers pull up their socks and get to work NOW!

Training Projectionists

A GILT-EDGED INVESTMENT

Says
T. S. DAWSON
Manchester C.E.A.
Chairman

OF the many problems which have confronted exhibitors throughout the war, shortage of staff, and particularly of projection staff, has been one of the greatest. Of necessity, a high percentage of the personnel employed in our projection boxes has been virtually untrained, and throughout the country there have been complaints of damage to film and poor projection.

At no time has the importance of skilled technical staff been more fully realised, and the time has now arrived for a real effort to be made to ensure that in future any man calling himself Chief Projectionist is, in fact, a skilled tradesman.

Opportunity Waiting

On this point there is complete agreement in every section of the Trade, although opinions may differ as to how the results shall be obtained.

In the past, many a lad of intelligence has entered the box as rewind boy, and with the help of a sympathetic chief and his own keenness and ability has become a qualified and competent operator. Now, however, with the highly specialised technical developments now taking place, this training does not give a fair chance to the youth of ambition

Technical colleges in all important areas are ready and willing to establish classes in projection, and only await the recruits. Support given to such classes would be a gilt-edged investment to employer and trainee alike, and in any apprenticeship scheme designed to raise the standard of skill of the projectionist and the status of his craft, theory, as well as practice, must, of necessity, be considered.

Vocational Training

But with conscription likely to remain for the immediate future, many youths who, before the war, would be gaining skill as second or third operators, may be serving in the Forces, and, for the time being, lost to the Industry. Is it necessary, however, that the knowledge they will already have acquired shall also be lost, or that they shall be denied the opportunity to become fully proficient in their trade?

Representations through the appropriate channels of the Trade to the Educational Branches of the three Services will do much to safeguard the Trade in its urgent demand for technical staff, and the men themselves in their desire to return to civilian life fully equipped for a skilled occupation. The kinema industry, which offers regular employment at fair rates of pay, will commend itself to many men after their term of service. Continuity of training must be the aim if an adequate supply of skilled men is to be found.

A keen youth whose training has been encouraged and assisted will amply repay the progressive trade which has made him a craftsman.

End Wartime Restrictions

ERNEST W. BASSIL, Manager of Savoy, Enfield, Looks Forward

NO one can have, except from actual experience, any idea of what theatre management was like during the war years. What a book could be compiled on managers' experiences in those days! Probably we saw all sides of human nature, and have little about it to learn now. I hope those of us who kept our shows running in spite of all Hitler could send, all the employment exchange couldn't send, all the extra forms to be filled in, etc., will have their reward in peace and security.

In 1946 I look forward hopefully towards:—

the end of all war films,
more good British films,
the return of smart, courteous staff.
the end of chocolate points, clothing coupons, fuel rationing forms, lighting restrictions and a hundred other petty annoyances.

And personally I should like to achieve a long-standing ambition to spend a few weeks in the States studying the methods of American managers and perhaps teaching them a few things.

They might be interested to learn what management here was like under bombs, doodle-bugs and rockets; and I should like to discover their angles of exploitation and any restrictions they have to face.

But unless some Fairy Godfather says to me: "You're a grand guy: take a spot of leave—all expenses paid!" I'm afraid this will remain a dream.

MINUTES OF THE LAST MEETING

Gordon Dudley West, secretary of the North Western C.E.A., portrayed as he so often appears when reading the minutes of a meeting. The picture was made by P. F. Inkester, who is chairman of North Western branch and is Liverpool area supervisor for A.B.C.

C.T.B.F. is in Need of Greater Support

AN APPEAL TO EXHIBITORS AND RENTERS

By E. M. RUSH, Secretary of Leeds C.T.B.F.

I WANT to make a strong appeal and at the same time an equally strong protest. The appeal is that there should be much more support for the C.T.B.F., and the protest is that exhibitors and other people connected with the industry are not doing anything like the amount of work or gaining anything like the amount of support that they could do for the fund.

It is regrettable in view of the fact that there has been a large increase in Sunday opening that the allocation from the Sunday takings to the fund is not larger than it is. I hope a special effort will be made by exhibitors to get a larger contribution to the C.T.B.F.

The question has been raised by a member of the Trade in this area that a convalescent home should be opened in the North by the fund. His suggestion was that if such a home were opened greater interest in the activities of the fund would be stimulated.

Collection boxes in the renters' offices and in the kinemas should be given greater attention by managements. During the war so many calls have been made by various charities that the C.T.B.F. has not been able to get a lot of help from outside the kinema trade.

Special attention has been given by the Leeds branch to applications for relief, and it is to be hoped that every assistance will be given to the fund and that the allocation of local authorities will be more generous than they are at present.

"FILMS CONDEMNED WITHOUT A TRIAL"

J. S. SACKIER, Odeon, Brighton, Rebukes Reporters

IT is time that serious consideration be given to the harmful reports on films appearing each week in local newspapers.

It is evident that sufficient care is not being taken to ensure that reporters are capable of giving an unbiased report on a film. I emphasise the word "unbiased" because in many cases it is their *own* reaction to a film and not that of the public.

Furthermore, they do not seem to appreciate that much harm can result from their efforts to emulate reporters of the national Press.

I do not expect newspapers to praise a film that is not deserving of it, but there *is* such a thing as condemnation without a trial (from the public point of view)—a very un-English procedure.

Here is an actual example of an irresponsible reporter's effort: "I can only advise entertainment-seekers this week to bank up their fires and stay at home."

Surely criticism like this must be most harmful to our business and should be immediately suppressed, if not by the papers themselves, then by the concerted action of the exhibitors. I would add here, in all fairness to the paper in question, that a change was soon made.

BUILDING CONTROL IN NORTHERN IRELAND

C.E.A. Move Against Redundancy

By LOUIS HYMAN, J.P., Chairman
Northern Ireland C.E.A.

ONE of the greatest problems that is facing the Northern Ireland C.E.A. branch is that of future building. It has been evident to us that almost every person who has a few pounds thinks that he has only to get some hall or build a hall, instal equipment, call it a kinema and fortunes are made.

We have butchers, bakers, dentists, shipyard workers, and even temporary civil servants all wanting to become kinema owners. They know not the least thing about the business and in some cases we have been able to give them good advice, and they have thought it wiser to keep their money or invest it elsewhere.

There are some people, however, who will not face the facts. They intend to build and the Government has been inundated with requests for building licences. The Government for its part realised that the Northern Ireland C.E.A. was at its disposal and asked for our views on the future building of kinemas. A report was submitted to the Government with the result that every application for a building licence is now referred to us. By this means we are able to prevent any surplus of kinemas.

Our plan for the future is to give the four kinemas which were blitzed first priorities. The six kinemas which were destroyed by fire are getting second priorities. In fact, one of them has its licence because we were able to prove that a kinema is absolutely necessary in the town in which it is situated.

Our third category applies to kinemas contemplated before the war, and in this case it is necessary to prove that the site was bought before 1939 and plans were submitted. When materials are available they will get their licences.

Any future kinema will have to show that there is a need for it.

I think it will be agreed we have by these means safeguarded our members' interests during the critical period that is going to face us in the next few years.

Europe Wants More British Films

J. G. LAWS, Savoy, Grimsby, speaks with First-Hand Knowledge

YES, I, too, am back again in the kinema I left nearly five and a half years ago—back once more to the Industry in which I have spent the best part of my working life—back to the still-familiar names and faces of my old colleagues, and some that are new and strange.

I can speak both French and Dutch, and whenever my military duties allowed I contacted many French, Belgian and Dutch renters and exhibitors, who had struggled to keep their Industry going during the German occupation. They had their problems, and they still have—just as we have here. I saw both city and small-town houses.

Film supply is not good, transport is a major problem, but I saw some excellent French dubbing, notably by M-G-M and Columbia, but the majority are in English with superimposed sub-titles. French product is, for the most part, excellent and goes well in Belgium with Flemish and Dutch titling superimposed, but not so well in Holland, mainly because the French language is a completely alien sound to the Dutch ear, whereas English is intelligible if not completely understandable. Film rentals are reasonable and admission prices range from the equivalent of 1s. to 3s., according to location. Business, generally, is excellent.

I often heard the old, old cry from both renters and exhibitors, "Why not more British films? For years we have had to show the German product and most of us hated it. Now we have old American films and we like them, but why so few British pictures, old or new? We want to show them and the public want to see them, but we can't get them."

Getting the Other Man's Point of View

By Coun. CHARLES W. CLOW
Hon. Sec., N. Lincs C.E.A.

WHEN we of the North Lincs C.E.A. branch decided to invite members of the Leeds branch to our October meeting we rather felt that we were starting something.

This impression was fully confirmed when the KINE. devoted a leader to the innovation.

We felt flattered by this distinction, but we also felt that it was a good thing that this publicity should be given to an experiment which we can heartily commend to other branches.

It is possible because we in this rather remote part of England are a scattered branch that we hit on the idea. Our members come from Grimsby, Cleethorpes, Scunthorpe, Lincoln, Skegness, Brigg, and other towns in Lincolnshire, and we have always found that their attendance at meetings has resulted in a useful interchange of ideas.

Points arise, for instance, in one town which do not arise in another until a later date. When these are discussed at a branch meeting all become familiar with them, and those members who have not yet had to face them are prepared to cope with them much better by virtue of the previous discussion and by having the benefit of the other man's experience.

This alone we have long found to be of great usefulness, and it is obvious that the advantages are multiplied when the meeting is open to exhibitors from an even wider area.

There is also the social aspect.

Managers' Prospects Are Improving

is the view of J. AMES, Mayfair, Tooting

IT is interesting to compare past with possible future when you have had (as I have) 33 years in the entertainment business, starting as page-boy and working upwards via "effects" (a term unknown to the moderns) and projection room.

It is customary to speak of "the good old times," but I think that nowadays managers are treated more like human beings than at any time I can recall.

Federations and union are being mooted or formed and, whoever in the end becomes our "fairy godmother," I feel sure we are in for a better time.

Pension schemes have been inaugurated, and it is a great satisfaction to know that when one gets to a ripe old age one will not be cast aside.

The circuit system takes a host of worries off managers' shoulders and allows them more time to consider their own position. A higher standard is also demanded and this deserves recognition and recompense.

The Value o Colour in Shorts

By WOOLF SAUNDERS.
Mile End Empire

I HOPE that when studio spac and other facilities com available our producers will no overlook the export value of colou shorts. It is true that one organis tion (with foreign technical assi tance) is entering the cartoon fiel but that will not solve the problem of selling abroad our natural r sources, export potentialities an unnoticed talent.

Our national sports alone affor ample beauty, interest and colou

There is no end to the filmic pos sibilities of our architecture, agr culture, industries, cities, village and hamlets, with their histori backgrounds; our picturesqu rivers and rugged coasts; our an cient castles and cathedrals, etc.

I feel that our present output o short material is flat and colou less, with often unsuitable musica backgrounds and indifferent com mentaries.

It is time, too, that we used som live-wire salesmen in our foreig markets. If we haven't any, the let us take the long view and trai suitable men for the job.

NATIONAL BASIS FOR RATING

By B. T. Davis, Chairman, Birmin ham and Midlands C.E.A.

While I would not support claim for dealing with most matters on national or standardised basis, con sideration of the question of ra ing assessments on kinemas bring me to the conclusion that a goo case can be made out for thei treatment on a national basis. Th present method of assessment b local authorities throughout th country is chaotic.

At the moment there [illegible] i operation many varying [illegible]hod of assessing kinemas, in[illegible]g [illegible] o price per seat and a perc[illegible] estimated takings. Th[illegible]tter [illegible]os however, appears to be [illegible] en general favour with A[illegible] Committees.

In my opinion there [illegible] en need for the C.E.A. to [illegible] in co-operation with the ap[illegible]ate Ministry, upon a national [illegible] fo rating kinemas.

At present the assessment [illegible] o kinemas on a percentage o[illegible]ng frequently results in a fig[illegible] to arrived at out of all prope[illegible] co the rental which could be [illegible] fo for the building, if it was [illegible] na purposes other than a [illegible]e Further, the amount paid [illegible] on is far in excess of that [illegible] ty similar buildings in that [illegible] ex Indeed, in most cases it [illegible] en ceeds the value of the servi[illegible] ca dered to that kinema by t[illegible] authority concerned.

In other words, the kin[illegible] a i very often heavily subsidising the rates of the area in which it hap pens to be situated.

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GABRIEL PASCAL *presents*

Vivien Leigh

(BY ARRANGEMENT WITH DAVID O. SELZNICK)

Claude Rains

in ***Bernard Shaw's***

Caesar and Cleopatra

In Technicolor

with ***Stewart Granger***

Produced and Directed by

Gabriel Pascal

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The Wicked Lady

James Mason, Margaret Lockwood, Patricia Roc with Griffith Jones

A Gainsborough Picture

Brief Encounter

Celia Johnson, Trevor Howard with Stanley Holloway

A Noel Coward-Cineguild Production

Pink String and Sealing Wax

Mervyn Johns, Googie Withers, Gordon Jackson, Sally Ann Howes

An Ealing Studio Production

The Rake's Progress

Rex Harrison with Lilli Palmer, Godfrey Tearle, Griffith Jones and Margaret Johnston

An Individual Pictures Production

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Lovers' Meeting

Ealing Studios

★ **With an all Star cast.**

Beware of Pity

Two Cities

★ **With Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper.**

London Town

★ **The Wesley Ruggles Musical in Technicolor with Sid Field**

Cineguild

Great Expectations

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20th-FOX OFFERS HUGE BILL IN COLOUR, STORIES AND STARS

A Wide Variety Will Appeal to All Exhibitors

EXHIBITORS WHO BOOK 20th-CENTURY FOX PRODUCT IN 1946 WILL BE SHOWING THE HIGHEST POSSIBLE PERCENTAGE OF TECHNICOLOR SUBJECTS. COLOUR FILMS AND STAR VALUES ARE TWO OF THE STRONG POINTS IN THE COMPANY'S 1946 SCHEDULE.

The company aims at providing exhibitors with a regular supply of new subjects. Production values, it is stated, will be on a much higher basis than in previous years. For instance, the film of Margaret Sharp's "Cluny Brown" will be one of the highest budget stories of the year. It will be an event for film fans because Charles Boyer and Jennifer Jones are to be teamed together for the first time.

Released for Christmas and now playing in key centres, the Technicolor **State Fair,** starring Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine, is only a foretaste of what is to come. The star film for January is **The House on 92nd Street,** the attraction which ran at the Odeon, Leicester Square. Full of suspense and mystery, "The House on 92nd Street" provides a fine recreation of the resources marshalled by the Federal Bureau of Investigation to combat Nazi espionage in the U.S. both prior to and during the war.

Taken from the secret files of the F.B.I., the producers made use of much authentic material. The story gives an insight into the activities of German agents and shows how the examination of intercepted mail and cipher messages uncovered the menace of German spies.

Actual shots secured with Telephoto cameras by Hoover's men are included in the picture.

William Eythe, Lloyd Nolan and Signe Hasso head a cast which comprises popular stage players as well as F.B.I. men who perform their tasks in this true life drama. It was produced by Louis de Rochemont and directed by Henry Hathaway.

Alice Faye and Dana Andrews star with many others in the 20th-Fox dramatisation of Marty Holland's novel FALLEN ANGEL

Grable Musical

Exhibitors can next show **The Dolly Sisters,** the musical production in Technicolor with box-office attraction No. 1 Betty Grable.

This is a story which traces the career of famous dancing sisters against a background of show business in New York, London and Paris.

June Haver and John Payne are also in this film. George Jessel produced it, so it should be good! In addition, there are song hits by Mack Gordon and James Monaco.

YOUR BOX-OFFICE GUARANTEE

THIS is your box-office guarantee—the imposing list of stars under contract to 20-Century Fox. During the 1946 season you can attract the public with these names:—

Betty Grable, Charles Boyer, Gene Tierney, Tyrone Power, Jeanne Crain, June Haver, William Bendix, William Eythe, Peggy Ann Garner, John Hodiak, Alice Faye, Linda Darnell, Fred MacMurray, Dick Haymes, Maureen O'Hara, Vivian Blaine, Richard Greene, Cornel Wilde, John Payne, Dana Andrews, Anne Baxter Vincent Price, Joan Bennett, Constance Bennett, Walter Huston and Lynn Bari.

Director Irving Cummings worked with this supporting cast: S. Z. Sakall, Reginald Gardiner, Frank Latimore, Gene Sheldon and Trudy Marshall.

Lubitsch Picture

Among other productions **Dragonwyck** has been adapted from the novel by Anya Seton.

Directed by Ernst Lubitsch, this is a story dealing with the turbulent anti-rent rebellion period of the early nineteenth century. The story, one of mystery and intrigue, centres round a beautiful woman —Gene Tierney.

Vincent Price, Walter Huston, Glenn Langan and Anne Revere head the supporting cast. Joseph L. Mankiewicz directed.

The studio has gone all out to make **Leave Her to Heaven** one of the most emotional dramas made for the screen. It's in Technicolor.

Based on the Ben Ames Williams' novel, it was filmed against the background of the lake district of Nevada.

Gene Tierney in a scene from DRAGONWYCK, the Ernst Lubitsch production of the ante-rent rebellion period of the early nineteenth century

"Leave Her to Heaven" was produced by William A. Bacher, with John M. Stahl directing. The cast is headed by Jeanne Crain, Gene Tierney, Cornel Wilde and Vincent Price.

Alice Faye Returns

Fallen Angel marks the return to the screen of Alice Faye, this time in a strong dramatic rôle.

Based on Marty Holland's novel, the film is a mystery story with plenty of action, including a fight between Dana Andrews and Charles Bickford. In support Linda Darnell, Bruce Cabot, who plays a racketeer; Dorothy Adams, remembered for her fine performance as the housekeeper in "Laura," John Carradine and Anne Revere.

Alice Faye plays a wife who sticks by her husband even when circumstantial evidence makes it look as though he embezzled money from her to give to another woman, of whose murder he is charged.

Otto Preminger, the producer-director of "Laura," does a similar job on "Fallen Angel."

Another Technicolor musical, **Do You Love Me?** is described as "a satirical musical feast of swing versus symphony with a story warmly humorous and appealingly romantic concerning a small-town teacher of classical music who blossoms out into a top flight swing band leader."

Well, with Maureen O'Hara as the star and Dick Haymes opposite her, this should be a sound booking.

Harry James, has his first acting rôle and, of course, plays four new songs, written specially for the production. About a dozen specialities in symphonic and swing classics include Mozart's "Concerto in G," Mendelssohn's "Wed-

MORE ABOUT 20th-FOX PROGRAMME FOR 1946

Higher Quality Films Based on Box-Office Appeal

ding March," contrasting with "St. Louis Blues" and "Ciri Bin Bin."

The producer-directing team of "Flicka" and "Thunderhead," Robert Bassler and Louis King, has turned out another outdoor romance in Technicolor, **Smoky**. It is the story of an outlaw horse and is based on the novel by Will James.

The story has many dramatic twists. An important feature of Smoky is the grandeur of the backgrounds, namely Utah and Arizona. These picturesque settings make this a top-class wild horse tale.

Animal Scenes

There are sequences of herds roaming gorges and foothills, stampeding and being rounded up by a team of cow-punchers.

Fred MacMurray and Anne Baxter are co-starred, and the supporting cast includes Esther Dale, Bruce Cabot, Burl Ives and J. Farsell MacDonald.

Bryan Foy's production, a comedy drama with music, with a cast headed by Vivian Blaine, Carmen Miranda, Dennis O'Keefe, Perry Como, Michael Dunne and Martha Stewart, is called **Doll Face**.

Vivian Blaine, who sang in "State Fair," plays the part of a burlesque queen who wants to sing on Broadway. She has a young producer in love with her, and he spends all his time plotting her rise in the show business. A novelist is induced to act as a "ghost-writer" for an autobiography of the girl, but the novelist falls in love himself. Anyway, he writes a best seller.

Jimmy McHugh and Harold Adamson have provided several song hits, and Carmen Miranda, Perry Como, the radio star, and Martha Stewart introduce them.

Jerome Kern Musical

Centennial Summer, another important Technicolor musical, has original music by Jerome Kern.

The cast is headed by Linda Darnell, Jeanne Crain, William Eythe, Constance Bennett, Cornel Wilde, Aubrey Christie, Walter Brennan and Dorothy Gish. Otto Preminger produced and directed.

Sentimental Journey, based on a story by Neila Gardiner White and formerly called "The Little Horse," tells the story of the adventures of a famous star married to a newspaper man. Maureen O'Hara, John Payne and William Bendix are co-starred. It was directed by Walter Lang.

Colonel Effingham's Raid a screen version of Barry Fleming's novel, tells of an old soldier who, returning to his birthplace to end his days, finds this small community filled with contentious little people.

He wages a campaign to preserve some of the tradition and integrity of the town against the machinations of crooked business men, newspaper editors and politicians.

Charles Coburn has the title rôle, and he is supported by William Eythe, Joan Bennett, Allyn Joslyn, Elizabeth Patterson and Donald Meek.

Constance Bennett, Walter Brennan and Cornel Wilde in 20th-Fox Technicolor musical CENTENNIAL SUMMER

John Payne and June Haver are in **Give Me The Simple Life**, which is directed by Lloyd Bacon.

Here is a romantic story of an old man and his dreams, of a home-built boat which sails the seven seas and of the romance of a boy who goes to war.

Adventure befalls the voyage of the schooner, leading to a surprise climax.

John Ireland, Clem Bevans, Connie Marshall and Charlotte Greenwood are in the supporting cast.

Behind Green Lights. This is a Robert Bassler production.

What would 12 hours in a metropolitan sub-station be like? Well "Behind Green Lights" makes use of this theme for a story with Carole Landis portraying the daughter of a mayoralty candidate, charged with a murder she did not commit.

William Gargan plays opposite her. Mary Anderson (who was the youngest daughter in "Wilson") Charles Russell and Richard Crane are supported by John Ireland, Henry Morgan, Roy Roberts, Mabel Paige, Reid Hanley, Stanley Prager, Don Beddoe and Bernard Nedell.

The Spider, based on the stage hit by Fulton Cursler and Lowell Brentano, is a melodrama featuring Richard Conte, Faye Marlow, John Harvey, Kurt Kreuger and Walter Kane.

One of the big 20th-Fox events of the season will be when Charles Boyer and Jennifer Jones co-star in the film version of **Cluny Brown**, Margery Sharp's novel. English actress Margaret Bannerman and Sara Allgood have also been cast for the story.

Randolph Scott and Joan Blondell have been teamed for **Our Moment is Swift**, the cast of which also includes John Hodiak and Nancy Guild.

Betty Grable's Next

Betty Grable, co-starring with Dick Haymes, has another big Technicolor musical to make. It is **The Shocking Miss Pilgrim**. This production will have George Gershwin music set to it.

Three Little Girls in Blue, with Vivian Blaine, John Payne, June Haver, Celeste Holm and Cesar Romero playing the leading parts, will be made in colour. There will be plenty of music.

Best-selling novels bought by 20th-Fox include Kathleen Winsor's "Forever Amber," unquestionably the most widely discussed novel of the decade; W. Somerset Maugham's "The Razor's Edge," in which Clifton Webb and Alexander Knox have so far been cast; Rose Francken's "Claudia and David"; "Anna and the King of Siam," by Margaret Landon, and Samuel Shellaborger's "Captain from Castile," which will star Tyrone Power, his first since being demobilised.

George Jessel, following "The Dolly Sisters," will produce another Technicolor musical, **Girl in the Moon**. Carole Landis, whose contract has been extended, will have the title rôle. "Girl in the Moon" will have a Hollywood background and deals with a motion picture studio's search for new talent.

Gregory Peck, Maureen O'Hara and Jeanne Crain will be co-starred in **11, Berkeley Square**, based on the stage hit.

This, says 20th-Fox, will be one of the season's biggest attractions. Joseph Mankiewicz is writing the screen play and he will also direct.

Another stage success which will be adapted for the screen will be "Chicken Every Sunday."

Peggy Ann Garner's next starring film will be **Home Sweet Homicide**. Peggy was in "A Tree Grows in Brooklyn," "Junior Miss" and "Nob Hill," which rôles have placed her among the top-ranking stars.

Another Thriller

Ida Lupino, Clifton Webb and William Bendix have the leading rôles in **The Dark Corner**, a thriller which Fred Kohlmar will produce.

20th-Fox will also make a film based on the life of O'Henry, titled **Lap of the Gods**. This will star Anne Baxter, and George Jessel will produce.

An elaborate musical production based on the theatrical exploits of the late Oscar Hammerstein will also be made. The story will be by Oscar Hammerstein II, collaborator with Richard Rogers on "State Fair," Otto Preminger is set to produce.

...**The Home Stretch** is a racing story with Fred MacMurray. A wealthy English family is the subject for the story, which will be filmed in Technicolor. Among other major incidents are those taking place during the Coronation of King George VI, with the climax coming at the running of the Derby.

City of Flowers is a romantic story built around the world-famous annual flower festival in Costa Rica, where the production will be filmed in Technicolor. John Payne and Jeanne Craine head the cast. John Larkin will direct and Ernesto Lecuona is writing the music.

Daisy Kenyon will be based on Elizabeth Janeway's novel. Gene Tierney has been chosen to take the lead, and Otto Preminger will direct and produce. The film rights of "Daisy Kenyon," by the way, were bought for £50,000.

Musical Story

The stage musical comedy, **Music in the Air**, by Jerome Kern and Oscar Hammerstein II, will be another big production. Gregory Ratoff has been signed to direct.

John Hodiak will play the leading rôle in **A Lonely Journey**, a story concerning a discharged soldier suffering from amnesia. Nancy Guild, recently signed to a long-term contract, will play the leading feminine rôle.

This list of films so far announced should prove that a number of high quality pictures will be available to the exhibitor this year. There should be no dearth of "big" films, a large percentage of which will be in Technicolor.

WARNER'S OUTPUT INCREASED TO MEET PEACETIME DEMANDS

MAX MILDER

Milder Outlines Production Policy and Plans

THIS WILL BE A YEAR IN WHICH WARNER BROS. WILL INCREASE ITS RELEASE OUTPUT. AS MAX MILDER, MANAGING DIRECTOR, ANNOUNCED IN JULY LAST, 1946 WILL SEE 24 WARNER PICTURES OFFERED TO EXHIBITORS INSTEAD OF THE 18 WHICH HAVE PROVIDED THE WARTIME ANNUAL PROGRAMME.

"As I pointed out in July," Milder says, "Jack L. Warner's foresight has guarded against the effect of the new production problems which peace has brought. During the war, he ordered a cut in output so that the available talent might be concentrated in fewer pictures, instead of being spread over a big non-restriction programme; yet he kept production always numerically ahead of distribution. Now the time has come to step up our release output and we can face the first year with all the necessary subjects completed.

"This advance planning makes it possible for us to select the right picture for release at the right moment. For example, 'Pride of the Marines,' a love story, is about the problems of a returned ex-Serviceman. This will be released very soon, as the flow of men from the fighting Forces back to civilian life increases. The picture is of prime topicality.

"Every subject will be backed by exploitation," Milder goes on. "Exploitation will be as hard-hitting as that which made Lauren Bacall a star overnight. There will be no surprises in this programme: everything has been pre-planned and co-ordinated to make all the subjects run smoothly, with no mistakes."

Many 1946 Releases

Thanks to this policy of advance planning, some of the subjects which exhibitors will handle in 1946 have been shown to the Trade so that exhibitors can assess their value well in advance. The one which leads off the year has already been put on at the Warner Theatre, namely, **Rhapsody in Blue.**

With its backing of a nationwide exploitation drive, this biography of George Gershwin was set for release on December 31.

Its score includes well over a score of Gershwin tunes. It has good story values; top personality in the new star, Robert Alda; and a grade A cast, notably Joan Leslie, Alexis Smith, Oscar Levant and Paul Whiteman.

The picture has already created an appetite amongst the kinema-going public.

"Rhapsody in Blue" is not the only big Warner film for the year. There are: "Saratoga Trunk," "San Antonio," "Devotion," "The Corn is Green," and others.

Bronte Sisters Story

Devotion is a story of the Bronte sisters. It tells how the retiring daughter of the Haworth vicar came to write such masterpieces as "Wuthering Heights" and "Jane Eyre" despite the seclusion of their lives. It provides good material for Ida Lupino, Olivia de Havilland, Nancy Coleman, Paul Henreid and Sydney Greenstreet. Curtis Bernhardt directed. Bernhardt also directed **Conflict**, the Humphrey Bogart thriller—a different type of film but one revealing the same insight which has made "Devotion" a great picture.

Saratoga Trunk is Warners' version of the Edna Ferber novel about the romance between a Creole adventuress and a Texas gambler in New Orleans of the 19th century. It provides Gary Cooper and Ingrid Bergman with made-to-measure rôles. There is a train crash climax which is said to be the acme of spectacular presentation. Sam Wood directed "Saratoga Trunk," in which Flora Robson, Jerry Austin, John Warburton and Florence Bates are featured.

Also set in a lawless era, **San Antonio** is a spacious production in Technicolor, starring Errol Flynn and Alexis Smith. The original story by W. R. Burnett shows Flynn as a restorer of order who finds that he has a major job of work to do in straightening out a Texas town, a job not made easier by his romance with a show-girl,, whom he suspects of complicity with the lawless men in the community.

There are two Bette Davis stories in the Warner line-up. One is a version of the play by Emlyn Williams, "The Corn is Green." The other is "A Stolen Life," in which she has a dual rôle.

In **The Corn is Green** Miss Davis is seen as the middle-aged English spinster, Miss Moffat, who fights to bring light to a dreary Welsh mining town. Her school will succeed if young Morgan Evans proves ready for Oxford . . . and then, in a moment of weakness, Morgan is seduced by a worthless Bessie.

Making his debut as Morgan Evans and her debut as Bessie in the film, John Dall and Joan Lorring promise to be stars with a good future.

From New York Stage

Dall comes to the screen from the New York stage, where his reputation is no mean one; Joan Lorring, chosen by Warners after she had made one or two small appearances in films for other companies, is now being prepared for other major parts.

Irving Rapper, who directed "Rhapsody in Blue," handled "The Corn is Green."

In **A Stolen Life**, Bette Davis plays the "good sister" and the "bad sister" who each falls in love with a handsome engineer, played by Glenn Ford.

Ida Lupino as Emily Bronte and Paul Henreid in the Bronte sisters story, DEVOTION (Warner)

The two rôles provide a severe test of Miss Davis's versatility.

It is the "bad sister," man-chasing and selfish, who wins the man, until death decides that the twin shall have her chance. The good sister plays out the great deception and earns her happiness.

Dane Clark, Walter Brennan and Charlie Ruggles are others in "A Stolen Life," another production to be directed by Curtis Bernhardt.

Joan Crawford Returns

Not the least intriguing of the year's Warner pictures is Joan Crawford's come-back subject, **Mildred Pierce.**

Strongly emotional in content, this has been hailed in America as better than "Stella Dallas" and as proving that Miss Crawford is as big a box-office draw to-day as ever.

The star is seen as a woman accused of murdering her second husband, who has been having an affair with her daughter. Only after she has recounted the story of her married life in all its dramatic detail does her innocence become established and does the full explanation of the murder come out.

With Joan Crawford are Jack Carson, Zachary Scott, Bruce Bennett, Eve Arden and Ann Blyth, yet another of the many Warner newcomers. Michael Curtiz directed this version of James M. Cain's novel.

The year could not pass without a reunion of the sensational team of "To Have and Have Not." Humphrey Bogart and Lauren Bacall. Miss Bacall, besides earning a huge following for herself in one film stride, has brought added popularity to Bogart, too.

Warner studio states that since the team first appeared Bogart's fan mail has increased by 38 per cent. So the next picture in which they co-star would seem to have a ready-waiting multitude of devotees.

This, by ace thriller-writer

TWENTY-FOUR FROM WARNERS

Quality Tradition Maintained

Raymond Chandler, tells of a detective's search through the Los Angeles underworld for an old man's missing friend, a search which introduces him to dope-fiends, corpses, strong-arm men, and the old man's beautiful daughter, who tries to put an end to his investigations.

Directed at heartbreaking pace by Howard Hawks, **The Big Sleep** bids fair to take a prominent place in the annals of screen detective fiction.

Stars in the Making

In the picture two of Warners' promising starlets have important supporting rôles: Martha Vickers and Dorothy Malone. Other actors include John Ridgely, Patricia Clark, Regis Toomey and Elisha Cook, jun.

Another Warner thriller in which Lauren Bacall will be seen this year is the version of Graham Greene's best-seller, **Confidential Agent.**

Partnering Charles Boyer, she has a "tough" rôle, dodging dangers by the score as Boyer, an agent for the Spanish Republican Party at the time of Spain's Civil War, travels to England on a secret mission.

Directed by Herman Shumlin, who made "Watch on the Rhine" for Warners, "Confidential Agent" also gives strong rôles to Katina Paxinou, making her first screen appearance since she gained the Academy Award for her "For Whom the Bell Tolls" performance, Peter Lorre, Victor Francen, George Coulouris, and a 16-year-old newcomer, Wanda Hendrix.

Newcomers' Good Work

Mention of newcomers brings forward **Body and Soul** and **Of Human Bondage**, in both of which newcomer Eleanor Parker has much to do.

In "Body and Soul" she partners John Garfield as the girl who waits for the return of her man from the wars, only to learn that he is blinded and wants no part of his former life, none of his friends, and least of all her.

Her constancy gains its reward after an emotional sequence which appeals, in particular, to the feminine audience. Others in this story, which is based on the real-life experiences of Sergeant Al Schmid, include Dane Clark and Ann Todd, under the direction of Delmer Daves.

Of Human Bondage gives Miss Parker the rôle that was Bette Davis's in the former version of Somerset Maugham's story. She comes out from the inevitable comparison with honours.

Partnering her, in the rôle which Leslie Howard made famous, is Paul Henreid, with Alexis Smith, Edmund Gwenn, Janis Paige and Patric Knowles filling in the rest of the supporting cast. Edmund Goulding, director of a score of emotional subjects, handled "Of Human Bondage."

As well as "Body and Soul," John Garfield has **Nobody Lives Forever** as a subject to be seen in 1946. This takes Garfield back to the pistol-packing rôles which first earned him fame, presenting him as a confidence trickster who tries to make Geraldine Fitzgerald his victim—until romance takes a hand. There is a battle of wits and guns in the true Warner tradition!

The picture offers, amongst other things, a portrait from Walter Brennan of a *passe* big-timer who makes full amends in the climax for a crooked life.

Peter Lorre Again

Negulesco also handled **Three Strangers,** a novel story which teams Sydney Greenstreet, Peter Lorre and Geraldine Fitzgerald. Tracing the experiences of three differently-stationed individuals who meet under strange circumstances and make a bargain which may lead to their receiving a fortune, the tale reaches an intriguing climax which sees all of them desperately needing the money, entitled to claim it, but forced by circumstances to remain silent. Joan Lorring, Peter Whitney, Robert Shayne and John Alvin are amongst the supporters in this screenplay by John Huston and Howard Koch.

The romantic team of "Hollywood Canteen," Joan Leslie and Robert Hutton, is presented again in two of the company's offerings —**Too Young To Know** and **Janie Gets Married.**

Another subject for Joan Leslie, **Cinderella Jones,** has the young star partnered by Robert Alda (George Gershwin of "Rhapsody in Blue") with Julie Bishop, S. Z. Sakall, Edward Everett Horton and Ruth Donnelly in the cast.

The story tells of the plight of a young girl when she learns that she will inherit a fortune on condition that she marries by a specified date—a plight which will be very enjoyable for your audience.

Busby Berkeley directed "Cinderella Jones."

Thriller Group

Amongst the thrillers in the line-up, in addition to those already mentioned, are **Danger Signal** and **Shadow of a Woman.**

The first teams Faye Emerson and Zachary Scott; the second gives top billing to one of the newest of Warners' stars, Andrea King.

In "Danger Signal," which is adapted from Phyllis Bottome's novel, the central characters are a psychologist and a girl who is planing to kill her seducer. The main situation concerns the psychologist's efforts to arouse the girl's affections for a worthy young man and so sidetrack her vengeance.

"Shadow of a Woman" is a mystery drama that tells about a girl who finds that her husband is the near-victim of suspiciously frequent "accidents" on their honeymoon. Later she learns more of her husband's past life than he has revealed to her, and particularly more about his previous marriage.

There are actions of his which demand investigation.

Helmut Dantine, specialist in sinister rôles, plays the husband, with William Prince and John Alvin as the other principal male actors. Joseph Santley directed.

Ida Lupino's first comedy for Warners, and Barbara Stanwyck's first romantic drama are to be released during the year.

Bette Davis and John Dall in a scene from Warner's adaptation of Emlyn Williams' play, THE CORN IS GREEN

Ida Lupino's Next

The Lupino subject, **Pillow to Post**, traces the adventures of a single woman who spends a turmoil-filled night in an "auto-court" reserved for married couples. The adventures involve Sydney Greenstreet, William Prince, Ruth Donnelly and Willie Best. Vincent Sherman was the director.

My Reputation, the Barbara Stanwyck romantic drama, presents the star as a young widow who, attracted by gay philanderer George Brent, finds that the needs of convention are interfering with her happiness; so she disregards convention. with dramatic results!

A Philip Barry play has provided a vehicle for Ann Sheridan, Dennis Morgan, Alexis Smith, Jack Carson, Jane Wyman and Dane Clark. It is "Animal Kingdom," the film version of which is called **One More To-Morrow.** The narrative tells of a young publisher who marries a socialite and is fast turning into a conventionalised Babbit —until a pretty artist takes a hand to save him from complete standardisation. Irving Rapper directed.

Something unusual is promised in **Her Kind of Man,** not only in story, but in the personality of Janis Paige. Miss Paige, seen for a brief instant in the all-star "Hollywood Canteen," so impressed Warners with this and subsequent work that she has been elevated to stardom.

In "Her Kind of Man" she is accompanied by Zachary Scott, Dane Clark and Faye Emerson; the entire company undertaking what is styled a "melodrama with music" involving big-time gamblers, night-club intrigue, beatings-up and murder. On the musical side Janis Paige sings "Give Me Something to Remember You By" and "Body and Soul."

The picture is the second assignment of director Fred de Cordova, his first being the Joan Leslie-Robert Hutton "Too Young to Know."

Songs feature in **The Man I Love** —Jerome Kern's songs, including "Why Was I Born?" "Don't Ever Leave Me" and "Bill."

The singer is Ida Lupino, making her début in that type of rôle. Miss Lupino plays a night-club entertainer whose romance with a sailor, Bruce Bennett, provides the picture's theme.

In the list of lighter stories is **Never Say Goodbye,** starring Errol Flynn. Eleanor Parker reappears here as Flynn's wife whose would-be-helpful daughter sends her picture to a lonely marine. So begins a series of complications which happily resolve themselves into a second honeymoon for the husband and wife. Others under the direction of James Kern are Patti Brady, Lucile Watson, Hattie McDaniel and S. Z. Sakall.

More in Reserve

Although this completes the list of the Warner pictures scheduled for release during the year, more are currently in hand to form a reserve, should occasion demand.

Amongst the pictures in hand are the Technicolored **The Time, the Place, and the Girl,** starring Dennis Morgan, Jack Carson, Janis Paige and Martha Vickers; more stories for Humphrey Bogart and Lauren Bacall, including a modern triangle story, **To-morrow is Another Day; The Open Verdict,** detective yarn with Sydney Greenstreet, Peter Lorre and Joan Lorring; a new version of **The Jazz Singer,** with Dane Clark and Eleanor Parker; and many others.

All these, as with all others. Warner pictures, will have strong showmanship value and will be released according to the dividend-paying policy of accurate timing So look out for them!

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BRITAIN'S FOREMOST

GENERAL FILM

RENTING ORGANISATION

FORTHCOMING BRITISH PICTURES

CARAVAN. Stewart Granger, Anne Crawford, Jean Kent. Directed by Arthur Crabtree. (Gainsborough.)

MEN OF TWO WORLDS. In Technicolor. Eric Portman, Phyllis Calvert. Directed by Thorold Dickinson. (Two Cities.)

A MATTER OF LIFE AND DEATH. David Niven, Kim Hunter, Raymond Massey, Roger Livesey. Directed by Michael Powell and Emeric Pressburger. (The Archers.)

CARNIVAL. Sally Gray, Michael Wilding. Directed by Stanley Haynes. (Two Cities.)

I SEE A DARK STRANGER. Deborah Kerr, Trevor Howard. Directed by Frank Launder. (Individual.)

THE MAGIC BOW. Stewart Granger, Phyllis Calvert. Violin music recorded by Yehudi Menuhin. Directed by Bernard Knowles. (Gainsborough.)

BEDELIA. Margaret Lockwood, Ian Hunter, Barry K. Barnes, Anne Crawford. (John Corfield.)

THE YEARS BETWEEN. Michael Redgrave, Valerie Hobson. Directed by Compton Bennett. (Sydney Box.)

DAYBREAK. Ann Todd, Eric Portman. (Sydney Box.)

GREEN FOR DANGER. (Individual.)

MYSTERY OF ST. ANTHONY'S LANE. (Tentative Title.) John Mills, Patricia Roc, Hay Petrie. (The Archers.) (Two Cities.)

TOP SECRET. (Two Cities.)

FORTHCOMING UNIVERSAL PICTURES

THIS LOVE OF OURS. Merle Oberon, Claude Rains, Charles Korvin.

NIGHT IN PARADISE. In Technicolor. Merle Oberon, Turhan Bey. Directed by Arthur Lubin. A Walter Wanger Production.

THE SCARLET STREET. Edward G. Robinson, Joan Bennett, Dan Duryea. Directed by Fritz Lang. A Diana Production,

CANYON PASSAGE. In Technicolor. Brian Donlevy, Susan Hayward, Dana Andrews, Patricia Roc. Directed by Jacques Tourneur. A Walter Wanger Production.

THE LADY OBJECTS. In Technicolor. Yvonne de Carlo, Turhan Bey. Directed by George Waggner.

HEAT WAVE. In Technicolor. Yvonne de Carlo. Directed by Walter Reisch.

SUNNY RIVER. In Technicolor. Carmen Miranda. J. H. Skirball-Bruce Manning Production.

BECAUSE OF HIM. Deanna Durbin, Charles Laughton, Franchot Tone. Directed by Richard Wallace.

TANGIER Maria Montez, Sabu, Preston Foster, Louise Allbritton. Directed by George Waggner.

GENIUS IN THE FAMILY. Myrna Loy, Don Ameche. Directed by Frank Ryan. J. H. Skirball-Bruce Manning Production.

LETTERS OF AN UNKNOWN WOMAN. Deanna Durbin.

ON THE CARPET. Abbott and Costello. Directed by William A. Seiter.

BUCK PRIVATES COME HOME. Abbott and Costello. Directed by William A. Seiter.

THE NOOSE HANGS HIGH. Abbott and Costello.

YOU HYPNOTISE ME. Abbott and Costello.

TIME OUT OF MIND. From Rachel Field's best-seller. A Jane Murfin Production.

JOHNNY ANSELMO. A Lucien Hubbard Production.

WANTED — A HERO. Jack Oakie, Peggy Ryan.

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in

NOW THE DAY IS OVER

(Written by Charles K. Freeman and Gerald Savory, author of "George and Margaret")

M-G-M's AMBITIOUS PROGRAMME INCLUDES FIFTY TOP-LINERS

Spectacle and Colour Prominent

ONCE again the arrival of a new season finds Metro-Goldwyn-Mayer fully equipped with a well-chosen production schedule of impressive character. In sheer size, the schedule is imposing, for it includes seven subjects fully completed, thirteen in the final stages of editing, eight actually before the cameras and twenty-two in active preparation.

In balanced variety, the list is equally noteworthy, for it ranges from big spectacular subjects like **Christian of the Bounty**, **They Were Expendable** and **Adventure**, through thrills, human interest and romance to a series of gay, musical Technicolor films of the type for which Joe Pasternak is famous. Twenty of the subjects are in colour, including **Star from Heaven**, in a new colour system.

Some interesting re-issues are promised and the famous M-G-M Short Subjects, in wide variety, are well represented. The first of the non-Hollywood films to be distributed by M-G-M is also announced.

One of the many spectacular scenes from M-G-M's Technicolor production of the star-spangled ZIEGFELD FOLLIES, in which Fred Astaire and Lucille Ball are co-starred

Prominent among their productions is **Ziegfeld Follies**, in Technicolor, and introducing what is claimed to be the largest number of star personalities ever assembled in one film. Heading this are Fred Astaire, Edward Arnold, Lucille Ball, Marion Bell, Lucille Bremer. Fanny Brice, Jimmy Durante, Judy Garland, Lena Horne, Gene Kelly, Avon Lond, James Melton, Victor Moore, Red Skelton, Esther Williams and the Ziegfeld Girls.

Utilising the studios' entire resources M-G-M spent three years in preparation.

Producer Arthur Freed together with director Vincente Minnelli have supplemented this spectacular presentation with the music of George Gershwin, whose memorable "Liza" is featured. There are also Jerome Kern melodies, those of Rudolf Friml and Victor Herbert, in addition to much of the original music which made all "Follies" shows unforgettable events in the theatre. Symphonic music as background theme is supplied by a one-hundred piece orchestra and a chorus of sixty trained voices.

Fred Astaire Again

Yolanda and the Thief, in which Fred Astaire, Lucille Bremer and Frank Morgan are starred is an amusing story of intrigue, love and money, set to music and filmed in Technicolor.

After their big hit for the first time in "Zeigfeld Follies," it was no surprise that Astaire wanted Miss Bremer teamed with him in "Yolanda," in which her varied talents—singing, dancing, dramatic—are brilliantly displayed. Frank Morgan again turns in one of his inimitable performances as a lovable rogue, full of comic dignity.

Arthur Freed is producer, and Vincente Minnelli director.

Robert Montgomery and director John Ford are together for the first time for M-G-M's picturisation of W. L. White's best-seller **They Were Expendable**.

For four years with the Navy, Montgomery, like the picture's major character, commanded torpedo boats in the South Pacific, while John Ford was also a Navy Commander.

Torpedo Boat Story

This story of gallant torpedo boat officers and crews, who, though considered expendable, accounted for thousands of tons of Jap shipping, and successfully harried Japanese advances and invasions while America prepared herself for war, was adapted for the screen by Commander Frank Wead.

The supporting cast includes Jack Holt, Ward Bond, Marshall Thompson, Leon Ames, Wallace Ford, Chill Wills, Tim Murdoch, Paul Langton, Arthur Walsh and Donald Curtis.

Anchors Aweigh, teaming Gene Kelly, Frank Sinatra, Kathryn Grayson and Kose Iturbi, has just completed a ten-week run at the great Capitol Theatre in New York.

Twenty elaborate production numbers, a Navy background, a peep behind scenes in a film studio, and a visit to such famed movietown landmarks as The Hollywood Bowl, Westlake Park and Hollywood Boulevard, lend unusual interest to this comedy-drama.

Sinatra, who is heard in a total of eight separate numbers, goes classical for the first time on the screen to sing Brahms' "Lullaby," and a special arrangement of "Waltz for Strings" by Tschaikowsky.

The supporting cast include Pamela Britton, "Rags" Ragland, Edgar (Slow Burn) Kennedy, Billy Gilbert and Carlos Ramires, and Dean Stockwell, an eight-year-old from the New York stage, who makes his stage debut.

The director was George Sidney and the producer Joe Pasternak.

She Went to the Races, a race-track comedy romance, featuring James Craig and Frances Gifford, complications. Others in the cast include Ava Gardner, Reginald Owen, Sig Rumann, William Frawley, Buster Keaton and Edmund Gwenn. The director is Willis Goldbeck.

New Juvenile Star

Another Technicolor subject **Thrill of a Romance**, tells a love story with music and comedy interludes and marks the debut of Van Johnson and Esther Williams as Metro-Goldwyn-Mayer stars. It also introduces Lauritz Melchior, Metropolitan Opera star, to the screen, and presents Carleton Young, recruit from New York stage and radio, as a new screen leading man.

The producer is Joe Pasternak, who introduces three new juvenile finds: Jerry Scott, young Negro singer; Helen Stanley, pianist-singer-dancer, and Joan Fay Macaboy, swimmer and radio entertainer. Director is Richard Thorpe.

Built round the personality of one of Hollywood's most prominent citizens, **The Great Morgan** is a musical comedy in which Frank Morgan plays an exaggerated caricature of himself as a film producer. He starts off as a know-all who gives his staff endless instructions and ends up by trying to do the whole job himself. He finally gets involved in the cutting-room, where he loses the best parts of his own story, but somehow manages to substitute some of the best names in Hollywood in characteristic parts; Eleanor Powell, Carlos Ramirez, Lucille Norman, John Nesbitt ("Passing Parade"), Virginia O'Brien, Pete Smith and the King Sisters. Other names in the cast include Leon Ames, John Warburton, Jacqueline White and Mary Lord.

Films which are in the final stages of editing are **Adventure, Boys' Ranch, Easy To Wed, The Harvey Girls, Hold High the Torch, A Letter For Evie, The Sailor Takes a Wife, Up She Goes, What Next, Corporal Hargrove? The Hoodlum Saint, Bad Bascomb, The Postman Always Rings Twice, and Two Sisters From Boston.**

Adventure is based on the book, "The Anointed," by Clyde Brion Davis, and heralds Gable's return to the screen after serving more than two years in the United States Army Corps. It is a romantic drama about a merchant seaman and a "land-lubber" girl. The girl opposite Clark Gable is Greer Garson, with Joan Blondell as the "other woman." Thomas Mitchell, as Mudgin, plays the bewildered member of the Merchant Marines whose loyalty to Gable is strong enough to overpower his fanatic ideals.

Rehabilitation Drama

Boys' Ranch is a rehabilitation drama, telling the story of a Western ranch, run not by cowboys but by homeless boys of under 15. It is a stirring illustration of how the problem of juvenile delinquency has been tackled in one State in America with highly successful results. In addition to the

Powerful List of Stars

M-G-M STORY contd.

ranch's normal personnel, the cast will include James Craig, Skippy Homeier, Jackie "Butch" Jenkins, Sharon McManus, Darryl Hickman, Dorothy Patrick, George Cleveland, Moroni Olsen and Geraldine Wall.

Easy to Wed is a Technicolor comedy with music, with Van Johnson, Esther Williams, Lucille Ball, and Keenan Wynn heading the cast.

The Harvey Girls, in Technicolor, starring Judy Garland with John Hodiak, is a musical of the famous "eating houses" established by Fred Harvey along the route of the Sante Fe railroad in 1890.

Another of the popular out-of-doors pictures in Technicolor is **Hold High The Torch,** introducing more than fifty different species of wild animals. Elizabeth Taylor, who rose to such heights in "National Velvet," gives another poignant portrayal as the girl, with "Lassie" as her loyal comrade. Frank Morgan is seen as a sheep herder, and Tim Drake as an army sergeant. Fred Wilcox is directing.

A Soldier's Love Story

A Letter For Evie is a gay, modern comedy, presenting the love story of a plain soldier played by Hume Cronyn. John Carroll, the handsome rival, and Marsha Hunt is the girl.

The Sailor Takes a Wife, starring Robert Walker and June Allyson, is the story of the first week of marriage of a sailor, given his discharge, and the girl he marries after knowing her only six hours.

Up She Goes is the latest "Maisie" adventure, and shows Ann Sothern discovering that a secretarial course can lead to almost anything, including some adventures with a helicopter.

What Next, Corporal Hargrove? is set in France and has Hargrove and his companions enjoying adventure and romance in a liberated village outside Paris. Robert Walker, Keenan Wynn and Chill Wills, the trio who made the previous film such a success, are joined this time by Jean Porter. Richard Thorpe is directing.

The Hoodlum Saint is a romantic drama based on the life-story of a newspaper man philanthropist who dispensed his charities in the name of Saint Dismas, the patron saint of thieves. The cast is headed by William Powell and Esther Williams. Others in the cast include James Gleason, Lewis Stone, "Rags" Ragland, Frank McHugh, and Slim Summerville.

The Postman Always Rings Twice has been adapted from James M. Cain's best-selling novel and is presented by a cast which is headed by Lana Turner and John Garfield.

Two Sisters from Boston is another musical romance by Joe Pasternak, with Henry Koster as director. The cast is headed by Kathryn Grayson, June Allyson, Jimmy Durante and Lauritz Melchoir.

Clark Gable and Greer Garson in a scene from M-G-M's ADVENTURE

A number of important films are now on the floor before the cameras. These include **The Green Years,** a film dramatisation of A. J. Cronin's best-selling novel.

Musical in Colour

Holiday In Mexico is another Joe Pasternak musical in Technicolor with George Sidney directing. The starring rôle is taken by Walter Pidgeon, in which he will be seen as the United States Ambassador to Mexico. Opposite him is Ilona Massey.

Another Joe Pasternak musical comedy, **No Leave, No Love,** notable because it marks the M-G-M screen début of Pat Kirkwood, British musical comedy favourite, who appears opposite Van Johnson.

Star From Heaven, in Cinecolor, is the story of a sailor and his love for a horse. Marshall Thompson has the leading rôle.

Time For Two is a romantic comedy with a story which takes place almost entirely on a trans-Continental train running between Los Angeles and New Orleans, with Hodiak as a suave crook, Lucille Ball as the girl with whom he falls in love and Lloyd Nolan as a New York detective. Jules Dassin is directing.

The Yearling is an outdoor drama in Technicolor. The cast is headed by Gregory Peck and Jane Wyman.

Busby Berkeley is directing **Till The Clouds Roll By,** life story of the late Jerome Kern, the famous composer, which will co-star Judy Garland and Robert Walker.

Army Brat is a comedy-drama with James Craig, Frances Gifford, Jackie "Butch" Jenkins, Henry O'Neill, Laura La Plante, Sharon McManus and Luana Patten.

"Bounty" Sequel

Christian of the Bounty is a sequel to "Mutiny on the Bounty," with Clark Gable cast again in the part of Fletcher Christian.

Before The Sun Goes Down is based on the novel by Elizabeth Metzger Howard, which has won this year's M-G-M Annual Novel Award. Spencer Tracy is tentatively set for the leading rôle.

Beloved Stranger, scheduled as a starring vehicle for Greer Garson and Robert Montgomery, is a dramatic love story based on the novel "Carl and Anna" by Leonard Frank.

Brigit is a comedy drama, in which Margaret O'Brien and Van Heflin will be co-starred.

The Common Sin is an original story by Harry Ruskin, with Van Johnson starred and Carey Wilson as the producer. **Fiesta** is a Technicolor extravaganza, starring Esther Williams and John Carroll.

Katharine Hepburn has been announced for the leading rôle in **Green Dolphin Street,** Metro-Goldwyn-Mayer's Annual Novel Award winner for 1944. Carey Wilson will be the producer.

Frank Sinatra's first starring rôle under his new five-year screen contract with M-G-M will be in the Technicolor musical, **Jumbo,** in which he will share singing honours with Kathryn Grayson.

The Kissing Bandit is set against the glamorous background of early California days and teams John Carroll with Marion Bell. This is a Technicolor production, with Joe Pasternak producing.

Margaret O'Brien has the stellar rôle of Sheila in **Three Wise Fools.** She will appear with Lionel Barrymore, Lewis Stone and Edward Arnold.

Three O'Clock Dinner stars Lana Turner.

Sergeant Nelson of the Guards is based on Gerald Kersch's dramatic novel and tells a story of daily life in the British Coldstream Guards. The rôle of Sergeant Nelson is considered ideal for Spencer Tracy.

Soldier's Wife, based on a Broadway stage success, will be directed by Edward Buzzell, with George Haight as producer.

Lucky Baldwin goes into production almost immediately, starring Clark Gable, with Robert Leonard directing.

The Show Off will star Red Skelton in a new production of the famous Broadway play by George Kelly.

Gentleman's Gentleman is M-G-M's latest musical, produced by Joe Pasternak, starring Esther Williams and featuring Lauritz Melchior, Metropolitan Opera star, playing himself. Jimmy Durante has the rôle of Melchior's valet.

Lassie's Third

Lassie The Third is a new "Lassie" picture, the third of the series, will be in Technicolor.

Jenny Was a Lady will star Jan Clayton, who was featured in "This Man's Navy." Sam Marx is producing.

Louis Who Talked to Horses, a comedy, starring Jackie "Butch" Jenkins, is starting production immediately.

The Last Time I Saw Paris is the story of an American Paratrooper who is forced down in France. Sam Marx will produce, with Robert Sterling probably playing the leading rôle.

Papa Went To Washington will have June Allyson and Margaret O'Brien among its all-star cast.

The Fortunes of Richard Mahony co-stars Greer Garson and Gregory Peck.

M-G-M's short feature line-up for the coming year is more impressive than ever, comprising as it does the **Technicolor Cartoons, Fitzpatrick Traveltalks** in Technicolor, **Crime Does Not Pay** series, **Miniatures, Pete Smith Specialties, Passing Parades** and a group of British subjects.

M-G-M Scheme to Expand World Market

DISTRIBUTION OF EUROPEAN FILMS BY SUBSIDIARY

M-G-M recently announced that "M-G-M International Films Corporation" had been formed in New York, the main object of which was to acquire films produced outside the United States for distribution in the Western Hemisphere, the British Empire and elsewhere.

At the time S. Eckman, Jr., stated that M-G-M were most interested in the project because they believe it will improve international relations by giving producers of films of outstanding quality outside the United States greater markets and so foster international trade.

The first of the films acquired under this scheme is **The Last Chance,** directed by Leopold Lindtberg and produced by Lazar Wechsler in Switzerland during the last year of the war. It is a realistic story of a group of refugees and their adventures as they approach the Swiss border.

REISSUES BEAT FIRST RELEASES

DURING the latter part of the year, M-G-M response to popular demand, reissued a number of their outstanding pictures, and it is interesting to note that these reissues have repeated, and in some instances actually outstripped, the success of their first release.

It is noteworthy that "The Wizard of Oz" did 112 per cent. more business at the Ritz, Leicester Square, in its first week than in its original opening week at the same theatre.

Other reissues to be released early in the New Year include **Rage In Heaven** (Robert Montgomery, Ingrid Bergman); **Bitter Sweet** (Jeanette MacDonald, Nelson Eddy), and **Smilin' Through** (Jeanette MacDonald, Brian Aherne).

ACTION DRAMAS LEAD IN G.F.D.'s HIGH QUALITY LINE-UP

Two Outdoor Subjects from Universal

⁂

Deanna Durbin Again to the Fore

SOME OF THE MOST THRILLING ACTION FOOTAGE YET SEEN ON THE SCREEN IS PROMISED IN TWO UNIVERSAL OUTDOOR SUBJECTS IN TECHNICOLOR. THEY ARE TWO OF THE MOST IMPORTANT FILMS IN THE G.F.D. PROGRAMME —"CANYON PASSAGE" AND "THE LADY OBJECTS."

The former is a story of the lawless West in the eighteen fifties. Photographed in Technicolor against spacious Oregon backgrounds, the picture is also noteworthy for the appearance of Patricia Roc, the first British star to go to Hollywood under J. Arthur Rank's "lease-lend" plan for players. In **Canyon Passage** she stars with Dana Andrews, Brian Donlevy and Susan Hayward. Jacques Tourneur directed the film.

Yvonne de Carlo, sensational star of "Salome, Where She Danced," will be seen again in Technicolor in Universal's **The Lady Objects**, with Rod Cameron co-starred.

The story (period 1890) tells of a stormy romance between a cowboy and a girl saloon proprietress. Mistaking his attentions for a proposal of marriage, she forces him at pistol-point to go through with a wedding ceremony. Arrested soon afterwards, the bridegroom serves a six-year sentence for shooting the slayer of one of his partners. Released, he discovers his wife has given birth to a little daughter. The kidnapping of this infant starts an exciting sequence that leads to a fast-moving climax.

In Technicolor

Another Technicolor subject to start, Yvonne de Carlo will be in **Heat Wave**, based on incidents in the life of Rimsky-Korsakov, Russian composer. Walter Reisch is directing.

Night in Paradise is a Walter Wanger production in Technicolor, with Merle Oberon and Turhan Bey. The story is set in 580 B.C. at the Court of the King of Lydia. Bey plays the rôle of Æsop (of Fable fame), and Miss Oberon is a princess with whom he falls in love. The glories of ancient Greece are admirably exploited in breathtaking backgrounds that take on added magnificence when seen in Technicolor. Arthur Lubin directed.

Subject to the requirements of the U.S. Forces, Turhan Bey will appear in two big Universal offerings: **The Don Returns** and **Command to Love** (in Technicolor), with Yvonne de Carlo.

One of the two films which Carmen Miranda has contracted to make for Universal will be a screen version in Technicolor of the Hammerstein-Romberg musical show **Sunny River**, which offers outstanding opportunities for a film in colour.

Deanna Durbin, as she appears in BECAUSE OF HIM (G.F.D.)

Deanna Durbin is teamed with Charles Laughton and Franchot Tone in Universal's **Because of Him**, directed by Richard Wallace,

Deanna is a stage-struck waitress who tricks Charles Laughton, a famous actor, into giving her a letter of recommendation to Franchot Tone, celebrated Broadway producer. Her ruse is eventually rumbled, but she lands a job on the strength of her superb singing voice—as well as the promise of a wedding-ring from the impresario she tried to hoodwink.

The star's vocal talents are by no means neglected, and her sense of comedy is well in evidence in the course of the action.

Two Deanna Subjects

Two further projected Deanna Durbin subjects are **Letters of an Unknown Woman** and **Only Yesterday**—the latter scheduled for direction by Edmund Goulding.

Merle Oberon and Turhan Bey in Walter Wanger's Universal Technicolor offering NIGHT IN PARADISE (G.F.D.)

Bud Abbott and Lou Costello have returned to Universal City to face a big programme of pictures, first of which is **On the Carpet**, which William A. Seiter is to direct.

Afterwards they will make **Buck Privates Come Home**—a sequel to the celebrated "Buck Privates"—which Seiter will also direct. A great deal of the humour in this effort will hinge on the laughable side of demobbing and its aftermath.

Other properties in the offing are **You Hypnotise Me**, **Hired Husband** and **The Noose Hangs High**.

Record Price for Story

Bought at a price that constitutes a record for story rights. Ernest Hemingway's **The Killers** will have a prominent place in the Universal line-up.

Broadcast a few months ago by the B.B.C., this subject centres upon a grim battle between gangsters and a "wanted" man in a derelict bar.

With Edward G. Robinson, Joan Bennett and Dan Duryea as stars, **Scarlet Street** re-unites the famous team responsible for the phenomenally successful "Woman in the Window."

Robinson's rôle is that of a respectable cashier who becomes enmeshed in the toils of Joan Bennett, a girl he meets in a street brawl. Stealing money from his firm to set her up in a flat, Robinson takes the first steps that are to lead to his downfall. Duryea hovers in the background as a blackmailing hanger-on, and ultimately goes to the electric chair for the murder of Miss Bennett—although the killing is actually done by Robinson.

Fritz Lang has fashioned this arresting plot into a gripping film the momentum of which never falters.

Luigi Pirandello provides a moving drama in **This Love of Ours** (an adaptation of one of his plays) with Merle Oberon, Claude Rains and Charles Korvin heading the cast.

Mother Love as Theme

Mother love is the theme of the narrative, which presents Korvin as a medical student who marries an actress, but leaves her when he wrongly believes she has been unfaithful to him. Taking the child with him, he starts a new life, ultimately rising in his profession until he becomes a famous pathologist.

Years pass, and the medico again meets his wife—learns that he has misjudged her, and brings her back home as a "newly-wed." Their child, now grown to the age of twelve, has been told that her mother is dead, and treats her father's "bride" with considerable antagonism.

This is a superb dramatic problem that provides an emotional climax of tremendous power.

Miss Oberon and Korvin are excellently cast as the husband and wife, while Claud Rains is in the unusual rôle of a cabaret cartoonist.

So successful was Universal's "When the Daltons Rode"—a sequel was inevitable. It comes in the shape of **The Daltons Ride Again**, starring Alan Curtis, Kent Taylor, Lon Chaney and Martha O'Driscoll at the head of the cast.

The plot is about the efforts of the Dalton brothers to put paid to a gang of land-renegades who are preying on ranch-owning widows.

Coburn "A Rascal"

Charles Coburn, Ginny Simms and Robert Paige top the cast in Universal's **Shady Lady**, which details the adventures of an old cardsharp who uses his skill to save a lady's reputation.

Coburn is in his element as the rascally swindler, while Miss Simms and Paige ably uphold the romantic leads.

George Waggner produced and directed.

Maria Montez makes her debut in modern drama with Universal's **Tangier**—a drama staged in the melting-pot of North Africa. Also

G.F.D.'s 1946 ANNOUNCEMENTS Cont.

Elementary, My Dear Mr. Exhibitor

FOUR NEW TITLES FOR SHERLOCK HOLMES SERIES

Ginny Simms, Charles Coborn and Alan Curtis, in a scene from SHADY LADY (G.F.D.)

at the head of the cast are Sabu (back in films at 21—after being demobbed from the U.S. Army Air Force), Louise Allbritton, Preston Foster, Robert Paige and Kent Taylor.

The story centres round a "wanted" man responsible for torturing and murdering thousands of innocent victims during the Spanish revolution. The identity of the character is concealed until the denouement, when he meets his doom.

Susanna Foster will have Rod Cameron and Robert Paige as her principal collaborators in Universal's **She Couldn't Say No**—a comedy with music.

Loy and Ameche Co-starred

Myrna Loy and Don Ameche co-star in the J. H. Skirball-Bruce Manning picture, **Genius in the Family**, which Frank Ryan is directing for Universal.

Prominent in the Universal programme will be a special presentation, **Johnny Anselmo**. Casting is not yet available.

Charles Boyer, Charles Korvin or Paul Henried are three possible choices for lead in **White Tie and Tails**, with Ella Raines and David Bruce also heading the cast.

A drama, **Bad Sister**, will be in the line-up.

Flame of the Klondike—a drama set in the Alaskan wastes, is now being cast.

Charles Boyer, Louise Allbritton and Ella Raines are tentatively cast for Universal's **Evil Heart**.

George Sanders and Ella Raines, highly successful co-stars of "Uncle Harry," will be teamed again in Universal's **Black Angel**, with the same director—Robert Siodmak—directing.

Rachel Feld's best-seller, **Time Out of Mind**, is scheduled as one of Universal biggest attractions. It will be produced by Jane Murfin.

Ferde Grofe, best known for his "Grand Canyon Suite," has been signed to compose an original concerto for the film.

Gloria Jean stars in **Fairy Tale Murder** (screen play by Leslie "Saint" Charteris)—story of a mystery criminal who masquerades as the owner of a pawnshop, and a respected citizen.

John Qualen has the principal "heavy" rôle, while others involved include Keefe Brasselle, Bill Goodwin, Sheldon Leonard, Jack Grimes, Douglas Croft, Rocco Lazo and Billy Henderson.

Universal's **Crimson Canary** deals with the killing of a café entertainer—a crime for which the authorities believe a jazz-band player responsible. The unmasking of the genuine culprit is arrived at after a good deal of drama.

Stars are Noah Beery Junior and Lois Collier.

Gloria Jean plays the part of a girl with dress-designing ambitions in Universal's **Easy to Look At**, with Kirby Grant as her romantic partner.

The cast includes Eric Blore, J. Edward Bromberg, George Dolenz, Mildred Law and the Delta Rhythm Boys.

"Girl on the Spot"

Universal's **Girl on the Spot** centres round the killing of a night-club proprietor. Knowing the murderer is a keen devotee of opera, the police coerce members of the underworld into financing a Broadway show in order to bring the "wanted" man into the dragnet.

Jess Barker and Lois Collier are the main leads.

Universal's popular Sherlock Holmes series is continuing, with Roy William Neill producing and directing adventures based on the Conan Doyle character.

New titles are: **Invitation to Death, Pursuit To Algiers, Terror By Night** and **Prelude to Murder.**

Basil Rathbone stays in his rôle of the Baker Street sleuth, with Nigel Bruce backing him as an amusing Watson.

Dracula Again

An ingenious "horror" subject will be **House of Dracula**, in which Onslow Stevens appears as a scientist who is working on a cure for strange ailments.

Dracula this time is played by John Carradine.

Murder Mansion introduces a new "horror" type to the screen in the "Creeper," a sub-human criminal who bears a striking resemblance to Neanderthal Man. He falls under the influence of a surrealist sculptor, who uses him to kill critics of his work.

Stars include Virginia Grey, Bill Goodwin and Rondo Hatton.

Gale Sondergaard has title rôle in Universal's **Spider Woman Strikes Back**—story of a woman who feeds human blood to a carnivorous plant from which she distils a deadly cattle-poison.

Arthur Lubin directed, with a cast that includes Kirby Grant, Brenda Joyce, Rondo Hatton, Milburn Stone and others.

Lon Chaney's latest "inner sanctum" murder mystery thriller is **Pillow of Death**, in which he has Brenda Joyce as leading lady.

Oakie-Ryan Team Continues

The Jack Oakie-Peggy Ryan team, so successful in "That's The Spirit" and "On Stage Everybody," is to continue. The popular couple will appear in **Hero Wanted** (with Ann Blyth) and **The Ghost Steps Out** (with Rober Paige).

This will be good news for th exhibitor—the combination havin achieved a large following by it already released subjects.

Joan Davis, the eccentri comedienne, has been signed b Universal to appear in **That's M Baby**, which has been constructe to suit her style of humour.

Films planned by Universal fo the forthcoming season include "Johnny Returns," "Moonligh and Orchids," "Ankles Preferred," "Forgotten Men," "Dangerou Blonde," "Price of Freedom," "Beautiful Wildcat," "Flamin Seas," "She Knew What Sh Wanted," "Song of the Hills," "Make Way For A Lady," "Cabi in the Mountains," "Man Fro Alaska," "Scandal Sheet," "And The Band Played On," "Song In My Heart," "Man in Steel" and "Brute Man."

Cast names, producers and directors will be announced when they become available.

Universal Westerns

Wallace W. Fox is to produce and direct seven Westerns, starring Kirby Grant and Fuzzy Knight.

Other Universal outdoor dramas will include **Riders of the Sant Fe, Man From Powder River, Renegades of the Rio Grande** and **East of the Lawless.**

Rod Cameron and Eddie Dew are starred in some of these films.

Westerns on the forthcoming schedule include **Fighting Sheriff, Saddle Cyclone** and **Mustang Trail.**

Universal has four "hit class" serials: **Secret Agent X-9, The Royal Mounted Rides Again, The Scarlet Horseman** and **Lost City of the Jungle.**

All will be made by Morgan B. Cox, serial supervisor, and directed by Ray Taylor and Lewis D. Collins.

Fifty-eight short subjects will comprise: 13 Walter Lantz "Cartunes" in Technicolor; 15 "Person - oddities"; 15 "Variety Views"; 13 "Name Band" musicals and 2 special featurettes.

Gaumont-British News and Universal News will continue to cove the topical angles with thei customary success.

Claude Rains and Charles Korvin in a scene from Universal's THIS LIFE OF OURS

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MORE ACE PRODUCERS JOIN THE RANKS OF RKO-RADIO

Big Subjects From Goldwyn, Capra and Disney

INCREASED STAR VALUES AND AN ATTRACTIVE RANGE OF STORY MATERIAL ARE PROMISED IN RKO-RADIO'S 1946 PROGRAMME. NO LESS NOTABLE IS THE ARRAY OF PRODUCERS. TO THE NAMES OF SAMUEL GOLDWYN AND WALT DISNEY HAVE BEEN ADDED THOSE OF CAPRA, WYLER AND BRISKIN, WHOSE COMPANY, LIBERTY FILMS, WILL PRODUCE NINE.

A notable feature of the companies' activities during 1945 is the British production agreement with the Rank organisation. The first subject will be **So Well Remembered** and produced at Denham.

Prominent among these productions is **The Bells of St. Mary's**, co-starring Bing Crosby and Ingrid Bergman. Produced and directed by Leo McCarey, this is now complete and will be ready for presentation to the trade at an early date. Henry Travers, Martha Sleeper, William Gargan, Ruth Donnelly, Joan Carroll, Una O'Connor and Rhys Williams are the supporting cast. Dudley Nichols wrote the screen play.

"Spanish Main"

Three years in production, and costing over three million dollars, **The Spanish Main**, in Technicolor, is another big box-office proposition.

Paul Henreid and Maureen O'Hara are the co-stars in the story which abounds in dazzling spectacle, thrills, romance and adventure. Frank Borzage is the director.

Walter Slezak has the leading supporting rôle, and Binnie Barnes, John Emery, Barton MacLane, J. M. Kerrigan, Fritz Leiber, Antonio Moreno, Jack LaRue, Nancy Gates, Mike Mazurki and Ian Keith are other members of the cast.

Joan Fontaine will appear in two films on the new RKO-Radio schedule. The first, **From This Day Forward**, tells the story of a couple during the first three years of their married life. Mark Stevens, a new leading man, has his first big rôle opposite the star, while Moroni Olsen, Queenie Smith, Wallace Ford, Arline Judge and Rosemary DeCamp are other members of the cast. John Berry is the director and William Pereira the producer.

Following this production, which is now in the editing stages, Joan Fontaine will appear in **Christabel Cain**, the adaptation of "All Kneeling," a best seller by Anne Parrish. Alan Marshall has been borrowed from Selznick to star with her.

International Pictures, responsible for many big hits during the past year, will open their 1946 programme with **Tomorrow is Forever**, teaming Claudette Colbert, Orson Welles and George Brent.

An unusual dramatic subject, "Tomorrow is Forever" met with oustanding success on the occasion of its American preview. Irving Pichel directed and David Lewis produced. The film is also noteworthy for the splendid performance given by a young newcomer, Richard Long. Other members of the cast include Lucile Watson, Natalie Wood, John Wengraf and Ian Wolfe.

The second International picture, **The Stranger**, is now in production, with Edward G. Robinson, Loretta Young and Orson Welles co-starred. This is a high-powered dramatic subject which Welles himself will direct.

Notorious, co-starring Ingrid Bergman, Cary Grant and Claud Rains, is being directed by Alfred Hitchcock. This is one of the three major properties which RKO-Radio purchased from David O. Selznick, and is based on a screen play and story written by Alfred Hitchcock in collaboration with Ben Hecht.

Wonder Man, which is registering such outstanding business at the Leicester Square Theatre, provides ample evidence of the pulling power of that popular star Danny Kaye. British exhibitors will be more than interested in the news that Danny Kaye is to play in a third Technicolor subject for Samuel Goldwyn entitled **The Kid from Brooklyn**.

George Brent and Claudette Colbert in TOMORROW IS FOREVER (RKO-Radio)

As in "Wonder Man" he is supported once again by Virginia Mayo, Vera-Ellen, Steve Cochran and The Goldwyn Girls. Walter Abel, Eve Arden and Lionel Stander are among others in the cast. Norman Z. McLeod is directing.

Dorothy McGuire, whose "Enchanted Cottage" is one of the big box-office hits of the current season, will appear twice in the RKO-Radio programme. Her first film will be **The Spiral Staircase**, in which George Brent and Ethel Barrymore share leading honours.

Mystery Thriller

Described as a breath-taking mystery drama, the new subject is the second of the Selznick properties to be made by RKO-Radio.

With this production in its final stages of editing Dorothy McGuire is now preparing to take up a rôle in **Till the End of Time**, the third property purchased from Selznick in which Guy Madison will have a leading rôle.

Edward Dmytryk will handle this film, which Dore Schary is to produce.

Another instance of the outstanding star power which will mark Radio's forthcoming programme is contained in the announcement that Ginger Rogers will appear in two new productions.

The first of these, **Heartbeat**, is a romance in which Jean Pierre Aumont, Adolphe Menjou, Basil Rathbone, Melville Cooper, Mikhail Rusumy, Edward Ciannelli and Mona Maris play the leading supporting rôles. Sam Wood, who made "For Whom the Bell Tolls" and "King's Row," is directing "Heartbeat," which Robert and Raymond Hakim will produce. Morris Ryskind contributed the screen play.

The Great Answer (tentative title) is the second Ginger Rogers starring vehicle. A dramatic story, this will be produced by Warren Duff from the story by Margaret Lee Runbeck

BOB WOLFF, managing director of RKO-Radio Pictures Ltd. and RKO-Radio British Pictures Ltd.

Walt Disney's full-length cartoon feature, **Make Mine Music**, will be ready for screening during the first half of 1946.

Entirely novel in technique and presentation, this will feature the voices of such favourites as Nelson Eddy, Dinah Shore, Benny Goodman and his Band, and the Andrew Sisters.

Eddie Cantor and Joan Davis are in production with **The Calico Kid** (tentative title), with an all-star supporting cast.

Cantor himself is producing the film with Felix Feist directing.

Robert Young with Laraine Day

Robert Young is teamed with Laraine Day in **Those Endearing Young Charms**, which will be trade shown shortly.

The supporting cast includes the ever-popular Ann Harding.

Robert Young, Barbara Hale and Frank Morgan are the leading players in **Lady Luck**, a romantic comedy which Robert Fellows is producing and Edwin L. Marin directing. This will be completed early in the New Year.

The deal with Liberty Films brings to the RKO-Radio programme three outstanding personalities in Frank Capra, William Wyler and Samuel Briskin.

Work on the first production, **It Must Be Love**, by this company has been started by Capra, who will produce and direct.

Dick Powell of "Farewell My

Best Seller to be Made at Denham

First Under the RKO-Radio Production Deal with Rank

Lovely" plays another vigorous rôle in **Cornered**, in which Walter Slezak is co-starred. It is a mystery drama in which Micheline Cheirel, Luther Alder, Anne Hunter, Edgar Barrier, Jack LaRue and Louis Mercier are in support. The trade show will take place early in the New Year.

Powell's second film will be **If this be Known** (tentative title). The story is by Lile Damert and Henri Aisner.

Preparations to make **The Robe**, screen version of the famous Lloyd C. Douglas novel, are now well advanced.

Frank Ross will produce, is now testing stars for the leading rôles. Mervyn LeRoy is to direct and Ernest Vajda and Albert Maltz are writing the screen play.

Topical Subject

John Wayne is the star of **Back to Bataan**, a topical and dramatic production dealing with the liberation of the Phillipines, which is already proving a box-office "clean-up" on its American showings.

George Raft has been signed to play the principal rôle in **Nocturne**, a highly dramatic and colourful film which Edward L. Martin of "Johnny Angel" fame, will direct.

The Adventures of Sinbad will be produced in Technicolor, with Douglas Fairbanks, jun., and Walter Slezak in the principal rôles.

A new "Tarzan" subject, entitled **Tarzan and the Leopard Man**, will have Johnny Weissmuller and Johnny (Boy) Sheffield in the starring rôles. Brenda Joyce is named as leading lady.

Sol Lesser is to produce, with Kurt Neuman directing.

Cary Grant will follow his rôle with Ingrid Bergman in the Hitchcock film, "Notorious," with a second starring rôle in **A Very Remarkable Fellow**. Harriet Parsons is to produce.

Myrna Loy and Paul Henreid are to be teamed in **Who is My Love** (tentative title).

George Brent and Dorothy McGuire in THE SPIRAL STAIRCASE (RKO-Radio)

Adrian Scott is to produce, and a director and supporting cast will be announced shortly.

Joan Bennett, George Brent, Charles Bickford and Ann Richards are among the stars signed for the principal rôles for **Desirable Woman**.

A scene from RKO-Radio's new Technicolor subject THE SPANISH MAIN, starring Paul Henreid and Maureen O'Hara

Bing Crosby and Ingrid Bergman in THE BELLS OF ST. MARY'S, which RKO-Radio will Trade show shortly

This will be produced by Val Lewton, from a story by Mitchell Wilson.

Under his big contract with RKO-Radio, Jesse L. Lasky, in collaboration with Mervyn LeRoy, will produce **Thanks, God, I'll take it from Here.** Claudette Colbert is to play the starring rôle and John Wayne the leading male part. Eddie Albert and Anne Triola are in the supporting cast.

Andrew Scott has written the screen play, from a story by Jane Allen and Mae Livingston. Mervyn LeRoy will direct.

Outdoor Drama

Badman's Territory, starring Randolph Scott, supported by Ann Richards, George "Gabby" Hayes, Lawrence Tierney (Dillinger), James Warren, Ray Collins, Virginia Vale, Isabel Jewell, Morgan Conway, Tom Tyler, Emory Parnell and Andrew Toombs will rank as one of the biggest outdoor dramas produced by RKO since "Cimarron."

Tim Whelan will direct and Nat Holt produce.

Another great cast has been assembled for **Deadline at Dawn**, which is described as a powerful and timely story, written for the screen by Clifford Odets, from the original story by William Irish.

Susan Haywood, Paul Lukas and Bill Williams have the major parts. Joseph Calleia, Osa Massen, Lola Lane, Jerome Cowan, Marvin Miller, Steve Geray, Constance Worth and Joe Sawyer are in support.

Pat O'Brien will appear in two pictures on the new programme. His first is **Man Alive**, in which Adolphe Menjou, Ellen Drew, Rudy Vallee, Minna Gombell, Tom Kennedy, Gertrude Astor and Jonathan Hale have the supporting parts.

Walter Slezak is teamed with Pat O'Brien in the second subject, **Galveston.** Irving Pichel will direct and J. Robert Bren produce.

First Man Into Tokyo is a topical story featuring Tom Neal, Barbara Hale, Marc Cramer, Richard Loo and Keye Luke.

This will be trade shown shortly. Gordon Douglas directed and J. Robert Bren produced.

Rosalind Russell and Alexander Knox are the co-stars of **Sister Kenny,** with Dean Jagger, of "I Live in Grosvenor Square" fame, as the chief supporting artiste. It is based on the life of the famous Australian nurse, and is being produced by Dudley Nichols.

Men are Such Liars is the title of the new film starring Bonita Granville. Lew Landers is the director.

Leon Errol is the star in **Riverboat Rhythm,** which has Glenn Vernon, Walter Cartlett and Marc Cramer in the cast.

Wally Brown, Alan Carney and Frances Langford are the co-stars of **Radio Stars on Parade**, a comedy, directed by Leslie Goodwins.

John Loder plays the lead in **A Game of Death,** in which Audrey Long, Edgar Barrier and Russell Wade are also featured.

Dick Tracy, produced by Herman Schlom, has Morgan Conway, Lyle Latell and Mike Mazurki in its cast. William Berke is the director.

Glenn Vernon, Marcy McGuire and Felix Bressart are the co-stars in **Ding Dong Williams**.

British Films

The company's first British film in 1946 will be **So Well Remembered**, which is to be made at Denham, under the partnership deal signed in America by RKO-Radio and J. Arthur Rank interests.

"So Well Remembered" is based upon the book written by James Hilton, which has attained a circulation of 1,000,000 copies in America. It will be issued here in the Spring and is expected to prove a best-seller in this country.

RKO-Radio will again be well to the fore in the short subject field. Walt Disney's famous cartoons will lead the company's short parade, which also include the "To-day and To-morrow" series, featurettes with Leon Errol and Edgar Kennedy, "Sportviews," "Flicker Flashbacks" and a number of British subjects.

PARAMOUNT'S VAST PAGEANT OF TOP LINE PRODUCT

Every Type of Fare with Stars of Outstanding Box-Office Value

A COMPREHENSIVE PICTURE OF THE VARIETY AND SCOPE OF PARAMOUNT'S PAGEANT OF PICTURES FOR 1946 IS PROVIDED BY DAVID ROSE, WHO STRESSES THE EXCEPTIONAL STORY QUALITY AND TREMENDOUS STAR VALUE OF THE SCHEDULE.

Post-war plans of the studio provide for every type of screen fare, and prominently featured are romance, drama, comedy, farce, spectacle, music, colour, adventure and melodrama.

It is hoped, says Mr. Rose, that 1946 will see the start of Paramount's British production programme, with Hal Wallis making in this country the kind of outstanding pictures which he has already given us from the Hollywood studios.

A group of the biggest names in the business figure on Paramount producer roster, Hal Wallis. Cecil B. DeMille, Buddy DeSylva, Charles Brackett, Billy Wilder, Mitchell Leisen and many more, including some remarkable newcomers.

Nine from Hal Wallis

An outstanding programme has been set by Hal Wallis, whose third production for Paramount, **Love Letters**, is for immediate release.

Barbara Britton and Joel McCrea In Paramount's Technicolor production of THE VIRGINIAN

Jennifer Jones and Joseph Cotten are co-starred with Ann Richards, Gladys Cooper, Anita Louise, Cecil Kellaway and Robert Sully.

Another film is a powerful murder story **Love Lies Bleeding**, in which Barbara Stanwyck, Lizabeth Scott and Van Heflin have the leading rôles. Also on the Wallis programme is **Desert Town**, in which Betsy Drake, another Wallis discovery, will star. "Desert Town" is the story of a girl in an up-to-date western background.

A screen life of Tschaikovsky, the great Russian composer, is also scheduled for production on a very big scale

Robert Young and Sylvia Sidney are to co-star in Wallis' production of the Lillian Hellman story, **The Searching Wind.** Other Wallis productions are **The Perfect Marriage**, a romantic comedy starring David Niven; **Dishonourable Discharge**, with Robert Cummings; **The Crying Sisters**, for which Ann Richards (of "Love Letters" fame) is to have one of the leads! and **Beggars are Coming to Town.**

Hal Wallis is eager to produce pictures for Paramount in this country, and one of the films he may make here is "Whenever I Remember," a modern romance for which the screenplay was written by Lenore Coffey.

New DeMille's Spectacle

Cecil B. DeMille's next production is **Unconquered**, a dramatic story of the surge of Western civilisation to the Indian frontier in 1763. The picture tells, in Technicolor, of the struggle of a man and a woman who win for their country a wilderness outpost that eventually became Pittsburg. It will be produced on a spectacular scale, and it will be as colourful as anything the producer has ever created.

DAVID ROSE

For his first independent production for Paramount, B. G. DeSylva has scored a bullseye with his lavish, tune-filled comedy **The Stork Club,** with Betty Hutton, Barry Fitzgerald, Don DeFore, Robert Benchley, Bill Goodwin, and the new singing sensation, Andy Russell. DeSylva has also announced production of his own original story of a Ziegfeld Follies girl. **The Honest Woman**, in which he will again star Betty Hutton.

DeSylva has bought "After Dinner Stories," a group of mystery novels recently published, and the producer is making large-scale preparations for adapting the material to the screen. He is said to have Alan Ladd in mind in connection with the production plans.

An Epic of the Sea

Two Years Before the Mast, which has already been trade shown, is one of Paramount's most important productions. The film is based on the famous novel by Richard Henry Dana, jun., and is a notable addition to the great sea pictures Hollywood has given us in the course of the years. The cast is headed by Alan Ladd, Brian Donlevy, William Bendix and Barry Fitzgerald.

Another important release is **Kitty**, the Paulette Goddard-Ray Milland costume romance of London in the 18th century. Directed by Mitchell Leisen, it is said to be one of the year's most lavish and spectacular productions.

Adventure and romance south of the border is presented in **Masquerades in Mexico**, which is staged against the colourful background of Mexico City's gay international set, and several new song and dance numbers are prominently featured. Dorothy Lamour and Arturo de Cordova are co-starred.

An entertaining subject is promised in **Cross My Heart**, in which Betty Hutton and Sonny Tufts are teamed, with Betty portraying a chronic fibber who pretends she has murdered a showman so that the lawyer boy-friend can defend her and win a reputation in court.

Hold That Blonde! is a fast-moving, hilarious comedy about a millionaire's son who steals things but is not conscious of doing so. Eddie Bracken is teamed with Veronica Lake.

Olivia de Havilland, Ray Milland and Sonny Tufts head the cast of **The Well-Groomed Bride**, sparkling comedy-romance directed by Sidney Lanfield. The story concerns a hectic duel of wits between a naval officer who wants the last remaining magnum of French champagne in San Francisco to christen a new aircraft carrier, and a girl who wants it to celebrate her wedding.

A Chance for Youth

It is fitting that **Miss Susie Slagle's**, a story about young people, should have been directed by 27-year-old John Berry, former stage actor and director. Veronica Lake, Sonny Tufts, Lillian Gish, Joan Caulfield and Billy DeWolfe have leading roles in this tale of a group of medical students residing at a boarding house run by Miss Gish.

Alan Ladd, Veronica Lake and William Bendix are the stars of **The Blue Dahlia**, a suspenseful murder mystery by Raymond Chandler, author of "Farewell, My Lovely" and other successes.

Our Hearts Were Growing Up presents a number of clever players, with Gail Russell, Diana Lynn, James Brown and Bill Edwards.

Classic in Technicolor

The Virginian, Paramount's Technicolor screen version of the Owen Wister classic, has Joel McCrea in the title rôle, with Brian Donlevy, Sonny Tufts, Barbara Britton, Fay Bainter and Henry O'Neill. The story is that of a lawless town to which the Virginian is sent to restore order. It is a film packed with thrills, chases, gun fights and romance, and is one of the screen's major outdoor spectacles.

The Bride Wore Boots is a comedy-drama which boasts such favourites as Barbara Stanwyck, Robert Cummings, Diana Lynn, Robert Benchley, Patric Knowles and Peggy Wood. The story concerns a horse-loving woman of Virginia married to an author who is allergic to the animals.

In **Calcutta**, the gripping story of pilots flying the "hump" from India to China, Gail Russell plays an American girl who becomes

BING AND ASTAIRE CO-STARRED

Paramount Programme—Continued

implicated in the murder of a pilot. Alan Ladd and William Bendix are two men determined to find the killer.

Ray Milland, Teresa Wright and Brian Donlevy have the leads in **The Trouble With Women**, a comedy in which Milland portrays a college professor who is quoted by a newspaper as an advocate of wife-beating.

One of the studio's major productions will be Irving Berlin's **Blue Skies**, a lavish new musical in Technicolor, and co-starring Bing Crosby, Fred Astaire and Joan Caulfield. "Blue Skies" is Bing's 35th feature film, marks his 15th anniversary in motion pictures and his 13th year at Paramount. Bing, who has sung more songs in the movies than any other singer in Hollywood history, passes the 150 mark in the film. In this screen cavalcade of Berlin hits of yesterday and to-day, the star sings 22 of the composer's tunes—a new record for a single picture assignment. Fred Astaire has Joan Caulfield as dancing partner.

A Great Opportunity

Olivia de Havilland is said to have the greatest dramatic opportunity in **To Each His Own.** John Lund, a young Broadway actor makes his screen debut as one of the leads opposite Olivia de Havilland. Roland Culver, the English actor, has another of the principal rôles. Miss de Havilland's characterisation spans 25 eventful years, the opening and closing scenes taking place in London in World Wars 1 and 2.

Monsieur Beaucaire, one of Rudolph Valentino's most memorable vehicles, made by Paramount in 1924, has Bob Hope starring in a new version of Booth Tarkington's famous novel. The cast includes Joan Caulfield and Patric Knowles in the romantic lead.

Teresa Wright is again co-starred with Ray Milland in **The Imperfect Lady,** a story of Victorian England, telling of a girl who is disowned by her family because she becomes a ballet dancer and involves herself and her M.P. lover in a notorious scandal.

Gold Rush Days

In one of the most colourful rôles of his career, Ray Milland co-stars with Barbara Stanwyck and Barry Fitzgerald in **California,** Technicolor drama of the gold rush days. Barbara Stanwyck is a glamorous gambler of questionable character, while Barry Fitzgerald is a gentle, kindly, grape-grower, and Ray Milland portrays a hard, cynical soldier-of-fortune.

Barry Fitzgerald has another great rôle in **Easy Come, Easy Go,** heartwarming comedy-drama of modern New York. He portrays the owner of a run-down boarding house with a penchant for playing the horses and other worldly pastimes. He is co-starred with Sonny Tufts and Diana Lynn.

Eddie Bracken, Cass Daley, Virginia Field, Johnny Cay, and Spike Jones and his band will be seen in **Ladies' Man,** a comedy about the adventures that befell a young Texas oil millionaire after he is interviewed on a New York street by a beautiful female radio announcer with a portable microphone.

The Sun Field, another important vehicle, features Paulette Goddard and Sonny Tufts.

Another Bob Hope Comedy

The story of **My Favourite Brunette,** considered as admirably suited to the comedy talents of Bob Hope, relates how an employee of the U.S. mint accidentally becomes head of a government-in-exile of an occupied country.

Top-ranking stars are being lined up for **Sentimental Journey** in which Paulette Goddard and Arturo de Cordova are expected to co-star.

Ray Milland as Sir Hugh, Constance Collier as Lady Susan, and Paulette Goddard as Kitty in KITTY (Paramount)

Betty Hutton as she appears in Paramount's CROSS MY HEART

Another Barry Fitzgerald subject is **Scruffy,** a whimsically spiritual story by Harry Segal, author of "Here Comes Mr. Jordan."

Described as one of the most extraordinary women's stories ever purchased by Hollywood, **Immortal Wife,** is the fascinating romance of glamorous Jessie Fremont, the young wife of General John Fremont.

A whimsical human interest drama of to-day with strong spiritual elements is promised in **Make Way for O'Sullivan.**

The current situation in Indo-China will be depicted in **Saigon.** Scheduled on a big scale, the central characters of the story are a British officer and an American woman whose romance is caught in the web of the chaotic situation resulting from the Japanese campaign.

Vicki Baum Story

Vicki Baum's latest novel, **Beyond This Journey,** a romantic melodrama of the adventures of a former American air ace flying commercially in South America and his experiences with escaping German war criminals, may be a starring vehicle for Alan Ladd, Ray Milland or Sonny Tufts.

The purchase of the screen rights of the new Jacques Deval comedy, **Oh, Brother,** prior to its production on Broadway, is an important property buy.

The husband and wife writing team of Albert Hackett and Frances Goodrich will do the screen play of the Norman Krasna hit play, **Dear Ruth,** another purchase.

Barrie Play Bought for Screen

Barrie Subject

Paramount has closed a deal for the film rights of **Alice, Sit by the Fire,** one of Barrie's most famous plays which will be produced under the simplified title "Alice." First produced simultaneously in London and New York in 1905. The story concerns Alice, wife of a colonel in the British Army stationed in India, whose three children have been sent to England to be educated, when, after a lapse of years, Alice goes to England to visit them, she discovers that whereas in India she had been a great belle among the young officers, in England her status has changed to that of a matron.

Stories by Servicemen include "Beachhead on the Wind," by Carl Jonas; "Blaze of Noon," by Captain Ernest Gann; and "The Ladies of Ayachie," by Cpl. Julian Zimet.

Another property is **By Reputation,** a story of the romance between a prominent divorce lawyer and a career woman.

Another attractive line-up of action stories by the William Pine and William Thomas production team also figures on the programme.

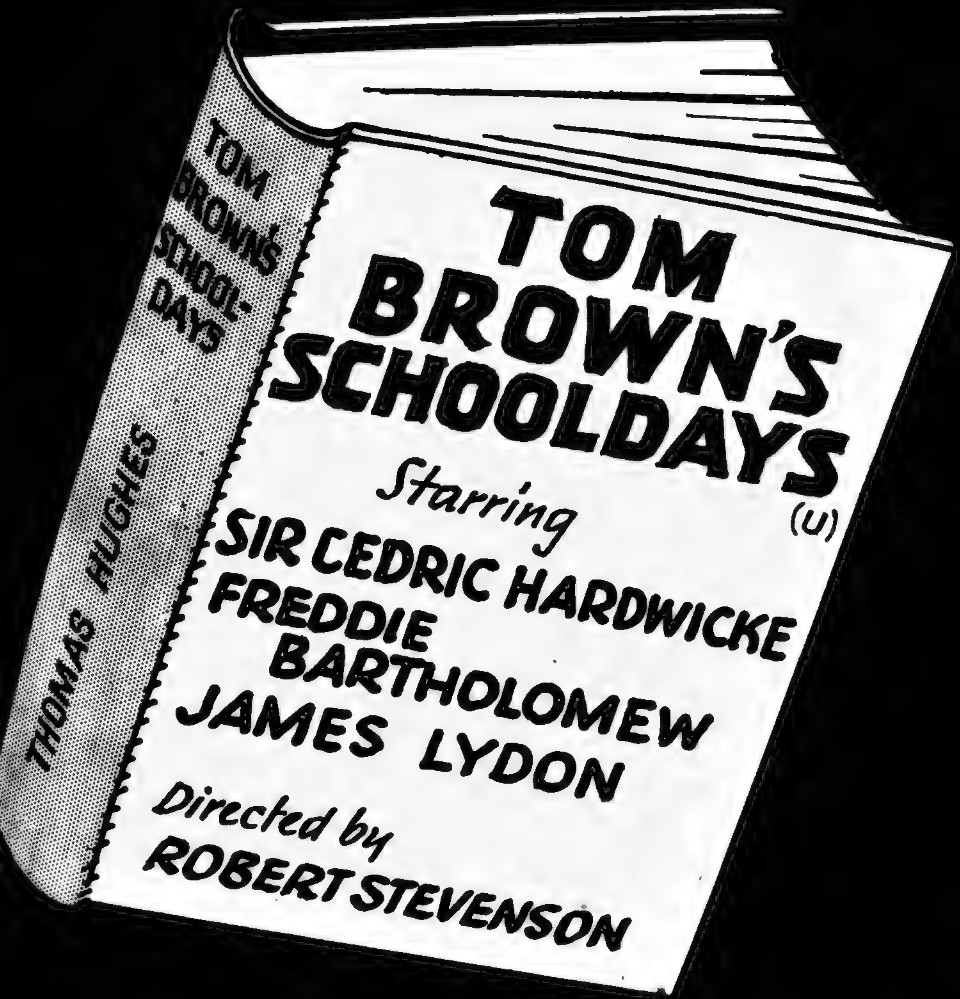
Several more of the very popular Technicolor featurettes figure on the company's New Year schedule. These two-reel musicals, in addition to providing entertainment of feature standard, afford excellent opportunities for many of Paramount's newcomers to show their paces. Among the first of these to be screened are **Naughty Nanette, College Queen** and **Tale of Two Cafes.**

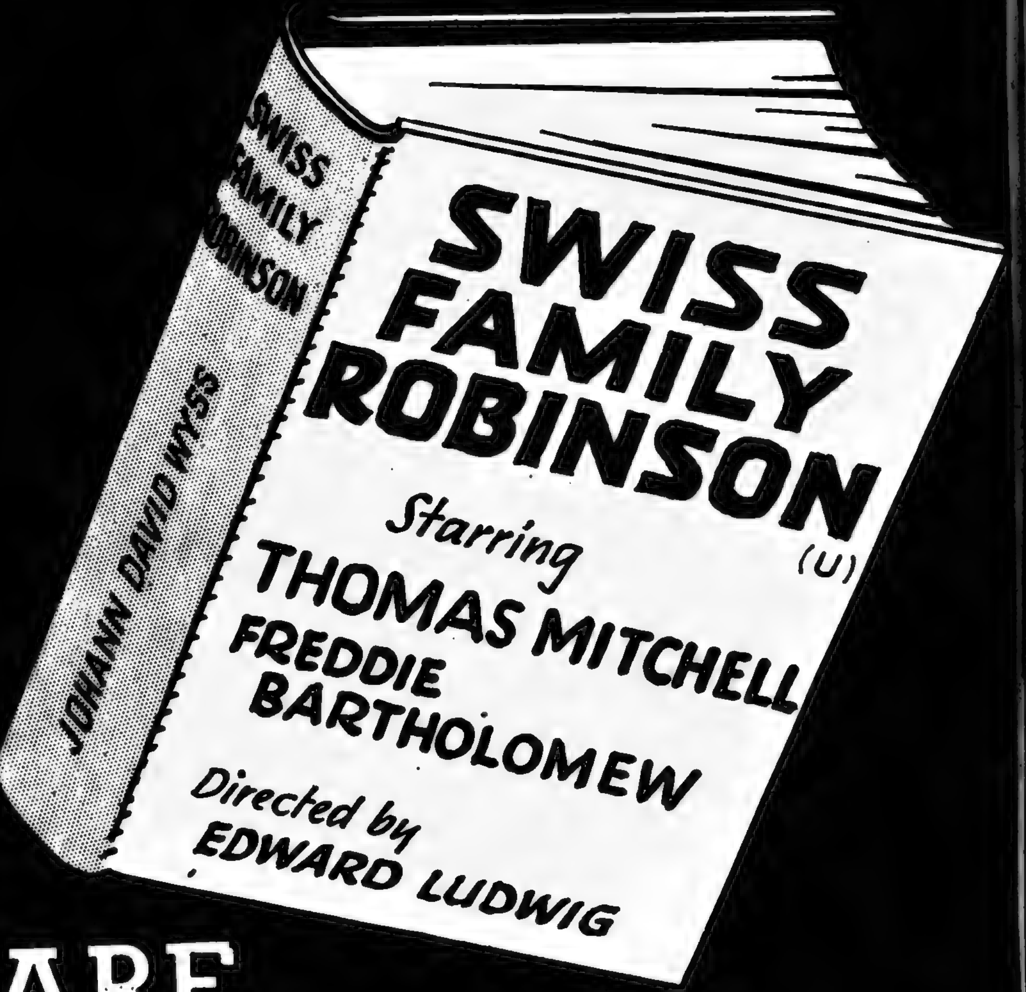
Shorts in Colour

The shorts programme will also include twelve of the brilliant Puppetoons, in Technicolor; eight Popeye cartoons, in Technicolor; eight "Little Lulu" cartoons, in Technicolor; six "Popular Science" subjects, and six "Unusual Occupations," these two series in Magnacolor; Grantland Rice Sportlights, and the delightful "Speaking of Animals" series; and six British two-reelers of general interest variety.

British Paramount News will again bring audiences the front-page news of the world.

Dorothy Lamour and Arturo de Cordova in MASQUERADE IN MEXICO (Paramount)





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COLUMBIA EXPECTS BIGGEST YEAR SINCE PRE-WAR

Thirty Scheduled with at Least One Major Production a Month

NOT SINCE PRE-WAR DAYS HAS COLUMBIA LINED UP SUCH AN IMPRESSIVE ARRAY OF STAR-STUDDED PRODUCTIONS AS IT IS DUE TO PRESENT IN 1946. THIS PROVIDES FOR THE RELEASE OF AT LEAST ONE MAJOR PICTURE A MONTH.

First in this impressive array is the forthcoming Rita Hayworth starring vehicle, **Gilda.** In this powerful drama of the underworld, Columbia's lovely star has Glenn Ford as her leading man, with Joseph Calleia and Ludwig Donath in top supporting rôles. Directed by Charles Vidor, "Gilda" marks the return of Rita Hayworth to straight drama following a succession of musicals.

Gilda will be followed by another Rita Hayworth musical in Technicolor later. Its title is **Down to Earth.**

The Days of Hood Story

Technicolor will occupy a prominent position in Columbia's output throughout 1946. Cornel Wilde, who won overnight fame in "A Song to Remember," and whose performance in the currently showing "A Thousand and One Nights" has been acclaimed by Press and public alike, will be seen in **The Bandit of Sherwood Forest**, large-scale romance of the days of Robin Hood, in which Anita Louise, Edgar Buchanan and Jill Esmond have been cast in notable rôles.

A third elaborate Technicolor production, scheduled for early Trade show, is **Renegades, starring Evelyn** Keyes, Willard Parker, Larry Parks and Edgar Buchanan. Directed by George Sherman, it holds every promise of surpassing the success of such colourful outdoor spectacles as "Cimarron" and "The Covered Wagon."

Life of Al Jolson

One of the most eagerly awaited productions is the picturisation of the life of Al Jolson, which Columbia has been preparing for a year past, called **Rainbow Round My Shoulder.** Already named to play Jolson is one of Columbia's most promising young male stars, Larry Parks. Ludwig Donath and William Demarest are scheduled for outstanding character interpretations.

Bruce Humberstone is to direct, and Sidney Skolsky will be producer.

British production naturally looms large in Columbia's plans for the next 12 months. The first fruits of this policy are already to hand in **Remember the Unicorn**, in which Britain's No. 1 comedian, George Formby, stars.

Topicality is its key note—the story of a demobilised soldier who returns to find that the public house which he owns is being supplanted by a modern road house, a situation which gives the great comedian full scope for songs, action and a dash of romance. Rosalyn Boulter is his leading lady.

JOSEPH FRIEDMAN, Managing Director of Columbia

Cornel Wilde plays Robert, the son of Robin Hood, in Columbia's Technicolor adventure romance THE BANDIT OF SHERWOOD FOREST, in which Anita Louise appears opposite him

Ronald Shiner and Ian Fleming top the supporting cast of this Marcel Varnel production.

Rosalind Russell Stars

Comedy is, in fact, the outstanding note of Columbia's schedule. That delightful interpreter of gay, sophisticated comedy, Rosalind Russell, is the star of **She Wouldn't Say Yes**, a story of a woman psychiatrist who gets caught in the net of her own inhibitions.

Her leading man is Lee Bowman, a male star who has recently leaped to the forefront following his fine work in "To-night and Every Night" and "The Impatient Years.

An equally scintillating comedy drama is due in **Pardon My Past.** In this, Fred MacMurray makes his bow as an independent star, with Leslie Fenton his opposite number as director and producer.

Following her fine performance in "One Against Seven," Marguerite Chapman is said to win even higher honours as leading lady in "Pardon My Past," while those two grand character actors, William Demarest and Akim Tamiroff, have the chief supporting rôles.

Already in an advanced stage of production is **Tars and Spars**, a light-hearted musical, with Janet Blair, Alfred Drake, Marc Platt and Jeff Donnell.

Pat O'Brien is another big box-office draw who has turned independent, with Phil Ryan as his producer, and Columbia take pride in announcing that they have acquired the release of **Perilous Holiday**, stirring drama of air smuggling on the South American border.

A Topical Comedy

Snafu is the provocative title of a topical comedy in which Robert Benchley, Conrad Janis, Nanette Parks and Jimmy Lloyd are the leaders in a high-geared frolic aimed to meet the current demand for comedy with a point.

An equal claim can be justly made for **Christmas Week-end, the** British production which Marcel Varnel is already completing in this country. Based on a popular West End stage hit, this has an attractive cast of popular British stage and screen stars.

One Way to Love, starring Chester Morris, Marguerite Chapman, Willard Parker and Hugh Herbert, is now nearing completion. This is a novel story set on a long distance railway train.

Recently the studio acquired a new story, **The Walls Came Tumbling Down**, and plans are being finalised for its early production. Another acquisition soon to go before the cameras is the long-running Broadway hit, **Jacobowsky and the Colonel.**

Meet Me on Broadway is the inviting title of a gay musical, starring Marjorie Reynolds, Fred Brady, Janis Carter and Jinx Falkenburg.

The fame and popularity of "Blondie" has never been higher than it is to-day, and all astute showmen will welcome the news that another Blondie subject is ready for early trade show—**Life With Blondie**, with, of course, Penny Singleton and Arthur Lake as the Bumsteads.

Judy Canova will appear in **Hit the Hay**, with Ross Hunter as her leading man.

Five Big Dramas

Drama is also well to the fore in this powerful line-up of attractions. **Prison Ship**, with Nina Foch and Robert Lowery; **Submarine Below**, with Jim Bannon and Jimmy Lloyd; **The Voice of the Whistler**, with Richard Dix and Lynn Merrick; **Crime Doctor's Warning**, with Warner Baxter and Dusty Anderson, and **Boston Blackie's Rendezvous**, with Chester Morris and Nina Foch, are five typical examples of the gripping melodramas Columbia will soon have on view.

Romance is the motif of that famous classic by Gene Stratton Porter, **Girl of the Limberlost**, which Columbia is filming with Dorinda Clifton and Ruth Nelson in the stellar rôles.

Ted Donaldson stars in an

Continued on page 136

RENOWN'S GROUP OF QUOTA PRODUCT

Outstanding Subjects of Universal Appeal

A NUMBER of important new productions are promised in 1946 by Renown, including at least seven quota pictures. As would be expected from an organisation which has long specialised in top-rank reissues, several big reissues will be distributed.

The most important property announced by James G. Minter is **Tarzan, King of Beasts**, based on the story of the "Lad and the Lion." With Jon Hall in the lead, this exciting and action-packed film tells a thrilling story of intrigue, love and adventure in the burning deserts of Africa. Kathleen Burke, Richard Carlyle and Ted Adams appear in supporting rôles.

Unusual Quota Offerings

As usual, Renown will handle first-class quota features of universal appeal. One of the most important will be **The Dover Road,** dealing with the history of the famous road with much superb Kentish scenery. **Jungle Babies** and **Wonders of the Air** are the latest additions to F. Ratcliffe Holmes' popular series of animal pictures. **Punch and Judy** is a further Ratcliffe Holmes production, his first non-animal picture. Telling the history of Punch and Judy shows, not only in England but all over the world, the film is distinctly novel in theme. Elsa Tree and Percy Press appear opposite Mr. Holmes.

Other quota productions include "Amateur Night," a bright and breezy musical revue; "Dogs at Work," illustrating work performed by dogs during war and peace. **It Started at Midnight**, a tale of the Czech Underground movement, which, far from being a grim and sordid drama, is an uproariously funny and often thrilling farce. Lloyd Pearson and Richard Attenborough co-star. Finally, Renown is distributing **Land of the Saints,** which tells the fascinating story of Cornwall.

My Learned Friend, generally regarded as one of Will Hay's funniest pictures, heads the group of reissues. With Claude Hulbert appearing opposite Hay, the fun is guaranteed to be fast and furious, while Mervyn Johns scores heavily in a leading rôle as a homicidal maniac out to blow up the Houses of Parliament.

Topline Reissues

There are six other guaranteed winners. "The Case of the Frightened Lady," which stars Penelope Dudley Ward, Marius Goring and Felix Aylmer, is based on the popular spine chiller by Edgar Wallace. Tom Walls gives one of his finest characterisations in "Old Iron," with Eva Moore, David Tree and Richard Ainley.

Two Sandy Powell fun feasts are also included in the line up: **It's a Grand Old World,** and **Home from Home.**

The Chinese Bungalow is a gripping melodrama with Paul Lukas, Kay Walsh, Jane Baxter and Robert Douglas. The sixth picture in the group is **Blondes for Danger,** an absorbing comedy thriller, starring Gordon Harker and Enid Stamp Taylor.

A New Departure

Mr. Minter has also arranged with a number of French producers to acquire the world rights of the English-speaking versions of a number of special French productions.

The first picture is a film entitled **Gambling Hell,** based on Maurice Dekobra's famous story, which features Eric von Stroheim and Sessue Hayakawa, one-time famous star of American pictures, a new star, Mireille Balin, who combines the qualities of Marlene Dietrich and Lauren Bacall with her own vibrant personality, is also featured.

In addition, Renown have acquired three documentary films of first-class quality.

Bilingual Productions

Negotiations are also proceeding for the production in both England and France of bilingual versions of several well-known stories of which an announcement will be made shortly.

MAURICE WILSON

Grand National Gets Off To Good Start

FIRST TRADE SHOWS IN NEW YEAR

Grand National's 1946 programme gets a **good start with Trade shows** simultaneously **in London and the Provinces** on **January 8, 9 and 11 of their three** British **Productions:—**

"What Do We Do Now," "The Voice **Within" and "Dumb** Dora **Discovers Tobacco."**

..Meanwhile advance work on **" The Mark Cross** Adjuster **Mystery" series** is well **in hand and the first** is expected **to take the floor early in February.**

News from Maurice J. Wilson in America is expected **any day now announcing the outlines of a big new product deal which he will outline in a statement to the Press** on his return **early in January.**

Popularity of Revivals

HAVE COME TO STAY, SAYS J. G. MINTER

THE reaction of the public to the spate of war themes is advanced by James G. Minter of Renown, as the reason for the box-office success of reissues.

As one who has specialised in the distribution of worthwhile reissues, Mr. Minter declares that exhibitors have found revivals remunerative to play, and the public like them!

"A big revival with well-known stars will always be a better half top than an ordinary second feature, whilst many revivals played as distinct tops on a reasonable percentage basis have taken as much as, if not even more than, the big 50 percenters."

Reasons for this popularity of revivals, he declares, are: (*a*) Shortage of stars, (*b*) numerous war stories, (*c*) a lowering, particularly in American films, of production qualities.

It is small wonder, he says, that the war-wearied Britisher has sought the "escapism" of pre-war entertainment. Now we are faced with a surplus of films dealing with post-war problems. The public will shortly be satiated with this type of film. Revivals are one of the answers for the exhibitors against this "box-office fatigue."

The wise exhibitor will always find dates for a revival. There is no doubt that they have come to stay!

Rita Hayworth as she appears in GILDA, a Columbia production

COLUMBIA'S 1946 OUTPUT

Continued from page 135

emotionally-appealing story o
childhood **The Adventures** o
Rusty. He is supported by Conra
Nagel and Margaret Lindsay.

No less than four musicals, re
plete with new song numbers an
spectacular dance ensembles, ar
being prepared for early trad
show. Jinx Falkenburg is th
box-office star of **Rendezvous** i
Rio, while, in **I Love a Ban**
Leader, Phil Harris, Eddi
(Rochester) Anderson and Lesli
Brooks are the attractive trio wh
top the bill.

Robert Stanton and Lynn Me
rick have the stellar rôles i
Blonde from Brooklyn, a new sty
musical with new song hits, whil
Jinx Falkenburg again stars, thi
time with Steve Cochran and Jin
Bannon, in a merry South Ameri
can musical story, **The Ga**
Senorita.

In **The Woman in Red** Columbi
will offer a chiller which boast
an exceptionally strong cast i
Nina Foch, Dame May Whitty an
George Macready.

Despite the magnitude of th
programme outlined above, an
Columbia's determination to de
liver at least one outstanding b
office attraction of the hig
calibre each month, Columbia wil
at the same time, keep theatre
fully served with all that is be
in short product, including, o
course, such famous series a
"Screen Snapshots" and "Th
Three Stooges" as well as Britis
interest and scenic reels of th
highest quality.

Pathe Announces Record Breaking Schedule for 1946

POPULAR FARE FROM P.R.C., MONOGRAM AND ASSOCIATED BRITISH

Derek Farr and Barbara White who play romantic roles in the Associated British film version of the Esther McCracken play QUIET WEEK-END, to be released by Pathe

ANNOUNCING the company's programme for 1946, William Moffat, managing director of Pathe Pictures, says that never in the history of the company have they had so many top-line productions to offer. This includes a big and well-varied array of high-budget pictures from Monogram and Producers' Release Corporation, in addition, of course, to the entire output of first class pictures made by Associated British.

In the Shorts field, Pathe have built up an enviable reputation with the Pathe Gazette and the New Pathe Pictorial, which has made a weekly appearance for over a quarter of a century.

Monogram's programme for 1945-46 comprises 39 pictures, of which 33 are features and six are Westerns.

The high-light of the programme is the one million dollar ice skating spectacle, **Glamour Girl**, starring Belita, with Barry Sullivan, Eugene Palette, Albert Dekker and Bonita Granville. Produced by the King Bros., who made the record-breaking "Dillinger," this new production breaks entirely new ground in ice skating pictures. With its thrilling murder mystery story it destroys the theory that musical spectacles must always have a feather-weight plot.

The actual ice skating scenes were taken on location at the Westwood and Pan Pacific Rinks and the entire resources of the studio have been placed at the disposal of the producers.

Next on the list come two musicals starring Gale Storm and Phil Regan. The first, **Sunbonnet Sue**, is a gay story of the 90's introducing a host of old and new melodies. Leading supporting rôles are played by Alan Mowbray and Raymond Hatton.

Gale Storm's second musical is the latest in the Monogram series of "swing parade" pictures, which tells a modern story, introducing a score of lively tunes and dances. Called **Swing Parade of 1946** this tuneful production has Phil Regan opposite Gale Storm, with Connie Boswell, the Three Stooges, and the orchestras of Will Osborne and Louis Jordan supporting the two principal stars.

Edmund Lowe and Brenda Joyce in THE ENCHANTED FOREST (Pathe) PRC's romantic fantasy in Cinecolor

Kay Francis Again

Following on the success of "Divorce," the first Kay Francis starring vehicle. two further dramas have been lined-up for the star, one with the tentative title of **Allotment Wives** has been completed, and the second, **Wife Wanted**, is waiting to go into production.

Co-produced by Kay Francis, "Allotment Wives" has a plot which centres around the schemes of an ingenious woman crook who uses a society background to cover up her criminal activities. Paul Kelly and Otto Kruger are the other leading players.

A murder mystery with a theatre background is unfolded in **The Strange Mr. Gregory**, which tells how a well-known illusionist becomes involved in a series of unsolved crimes. Edmund Lowe and Jean Rogers play the principal rôles and Phil Rosen directed.

Also in the thriller category is the first of the series introducing a new character, "The Shadow," in which Kane Richmond plays the title rôle with Barbara Reed (one of the three smart girls in Deanna Durbin's film of that name) who has just signed a long-term contract with Monogram, as leading lady.

Completed and ready for release in 1946 is **Suspense**, starring Warren William, Peter Cookson and Anne Gwynne in a thrilling psychological mystery.

The new Monogram line-up also includes **Sensation Hunters**, with Robert Lowery and Doris Merrick; **Rollin' Along**, the first of four special Westerns starring Johnny Mack Brown; **The Hunted**, a detective story to be produced by the King Bros; four Bowery Boys comedies starring Leo Gorcey and Huntz Hall; and three Charlie Chan mysteries with Sydney Toler in the rôle of Chan.

Robert Newton stars in NIGHT BOAT TO DUBLIN (Pathe), written and directed by Lawrence Huntington for Associated British

Eight in Colour from P.R.C.

It is not without justifiable pride that PRC announce their new programme of thirty-four features, eight of which are in colour, for release during the coming year by Pathe.

Already completed is **The Enchanted Forest**, a romantic fantasy in Cinecolor. Described by *Variety* as "a colourful fantasy in the Disney manner," this outstanding production has Edmond Lowe, Brenda Joyce, Billy Severn, Harry Davenport, John Litel and Clancy Cooper in the principal rôles, and it tells a modern story to the picturesque background of the Redwood Forest.

Also completed is the first of the series of Westerns in Cinecolor **Song of Old Wyoming**, which is to be followed by **Romance of the West, Beggar's Gold** and **Kentucky Mansion. Song of Old Wyoming** brings to the screen a new Western "find" in the person of Eddie Dean.

In the dramatic category there is **Grand Central**, a story that reveals how drama enters the lives of five people who are waiting for their train at this famous station. Drama of the more colourful type is to be depicted in **Quebec**, a tale of the Canadian Latin quarter. Another PRC special is **Heritage**, a costume play lavishly produced and ranking among the highest budgeted pictures yet to be made by PRC.

Musicals have an important place in the new line-up, and included in the list is **Ladies of the Chorus**, a musical comedy with added touches of drama. **Club Havana** is a clever mixture of music, songs and drama, starring Tom Neal and Margaret Lindsay. Another listed future production is **Music Hall Varieties of 1946**, which introduces the leading variety and radio hits of the year.

Romantic Dramas

Dramas, both of the romantic type as well as those with a mystery angle have a prominent place in the PRC schedule, and early on the production list is **Detour**, a romantic story with a mystery background in which Tom Neal and Ann Savage head the cast.

Adapted from a popular best-seller is **I Ring Doorbells**, and finally, there is **Once and For All**, in which the merry scenes in New Orleans during the feast of Mardi Gras forms the locale.

PRC are also producing two mysteries featuring the popular detective of fiction, Ellery Queen; three Michael Shane detective stories and three introducing a new team, the Little Roughnecks, with the Bowery Kids.

U.A. HAS RECORD-SMASHING PROGRAMME FOR 1946

Producer Position Strong

Two-Million Cagney Budget

A NOTABLE year has ended, certainly one of the most notable in the history of United Artists. A score of pictures, many of remarkable quality, and a great run of box-office successes, have made 1945 a memorable year for the company.

There is no room in this article to list the individual triumphs, although it is worth recalling the astonishing success of Hunt Stromberg's **Guest in the House**, Jack H. Skirball's **The Fifth Chair**, the brilliant reception of David L. Loew's **The Southerner**, and David O. Selznick's two remarkable productions **Since You Went Away** and **I'll Be Seeing You.**

Charles Laughton as CAPTAIN KIDD, in the film of that name, a forthcoming United Artists release Other featured players are Randolph Scott, Barbara Britton and Reginald Owen

To this galaxy of U.A. producer talent, and such considerable names as William Cagney Productions, Mary Pickford, Edward Small and others, must now be added producers of the stature of Preston Sturges, Howard Hughes and Robert S. Golden, whose pictures will figure in the production range of the coming season.

Selznick International

Two of the Selznick subjects listed in the following schedule are already playing to big business in America.

An early release is fixed for **The House of Dr. Edwards**, the psychological thriller co-starring Ingrid Bergman and Gregory Peck, directed by Alfred Hitchcock. It is evident from its tremendous reception in America the Selznick-Hitchcock combination has given us, not only a very remarkable picture, but a box-office winner of the first magnitude.

Later in the year **Duel in the Sun** will be delivered, a magnificent production in Technicolor with a cast that includes Joseph Cotten, Jennifer Jones, Gregory Peck, Lionel Barrymore, Walter Huston, Lillian Gish, and many other brilliant players directed by King Vidor.

Other Selznick plans, which cover a very great total programme, will be announced as details become available.

Mary Pickford Production

A Technicolor subject, **There Goes Lona Henry**, from the novel by Polan Banks, is shortly to be put in production by Mary Pickford. It is the story of a Virginia girl who rises from poverty to become the first lady of the Southern State. Director, Leslie Fenton.

First of the new product to be released will be Benedict Borgeaus' **Captain Kidd**, which has enjoyed so great a success at the London Pavilion. In every respect a picture of the first magnitude, it combines the excitement of its subject, piracy on the high seas, with lavish production and acting of superb character.

Two other Borgeaus productions are scheduled, **The Diary of a Chambermaid**, co-produced with Burgess Meredith and Paulette Goddard, a colourful tale of romance and intrigue set in Paris at the turn of the century. The name of Jean Renoir as director is a guarantee of authentic French atmosphere and settings.

This film will be followed by **The Congresswoman**, of which the cast has still to be announced, though George Raft will play a leading rôle.

Edward Small

Getting Gertie's Garter, a riotous comedy directed by Allan Dwan starring Marie McDonald and Dennis O'Keefe, will, if present plans eventuate, have its world premiere in London. It will be followed by **Bella Donna**, based on the novel by Robert Hichens. It promises to be an outstanding dramatic production, with Sylvia Sidney and Laraine Day.

Marie McDonald leads Dennis O'Keefe a merry dance in Edward Small's new comedy, GETTING GERTIE'S GARTER (United Artists)

Small's later plans include **The Ghost of Monte Cristo**, with Louis Hayward as one of the two male stars, the third of this producer's famous "Monte Cristo" series, and **Cagliostro**, based on the Alexandre Dumas story, with George Sanders and Louis Hayward. Douglas Sirk to direct.

Three from Hunt Stromberg

A sophisticated comedy titled **Young Widow** will be Hunt Stromberg's first production for 1946. The cast is headed by Jane Russell and Louis Hayward, directed by Edwin L. Marin.

Stromberg is also preparing two starring vehicles for Hedy Lamarr on her return to the screen—**Strange Woman** and **Dishonoured Lady.** In "Strange Woman" Hedy will have five men as her romantic victims sharing between them the male honours. Jack Chertok will produce. In "Dishonoured Lady" Miss Lamarr will co-star with Armen Dariz, popular Mexican star.

An ambitious budget of $7,600,000 has been earmarked by William Cagney Productions for four pictures to be made by the end of the 1946-47 season. The first two are **The Stray Lamb** and **Lion in th Streets.**

The former is a light comedy based on the famous Thorne Smith novel, with all that author's bril liance of invention. Jeanne Cag ney is being tested for the feminin lead. "Lion in the Streets," which will star James Cagney, i a dramatisation of a best-sellin novel which was bought for th record price of $250,000 — th highest price ever paid by any film company for a novel. It is story of the rise of an American demagogue and will be filmed in Technicolor at an estimated cos of $2,500,000.

The last two, **Only the Valian** and **Port Royal**, are expected to be in production by next April, pos sibly in Technicolor.

New Partnership

This new producing partnership will release what is probably the most-discussed picture of recent years, **The Outlaw**, starring Jane Russell, Jack Beutel, Thomas Mitchell, and Walter Huston. The film was completed and then held up by the Hays Office for three years; approval has now been granted. "The Outlaw" is an exciting, colourful story of the Old West frontier days, based on the exploits of Billy the Kid.

Next, a welcome return to the

Continued on page 149

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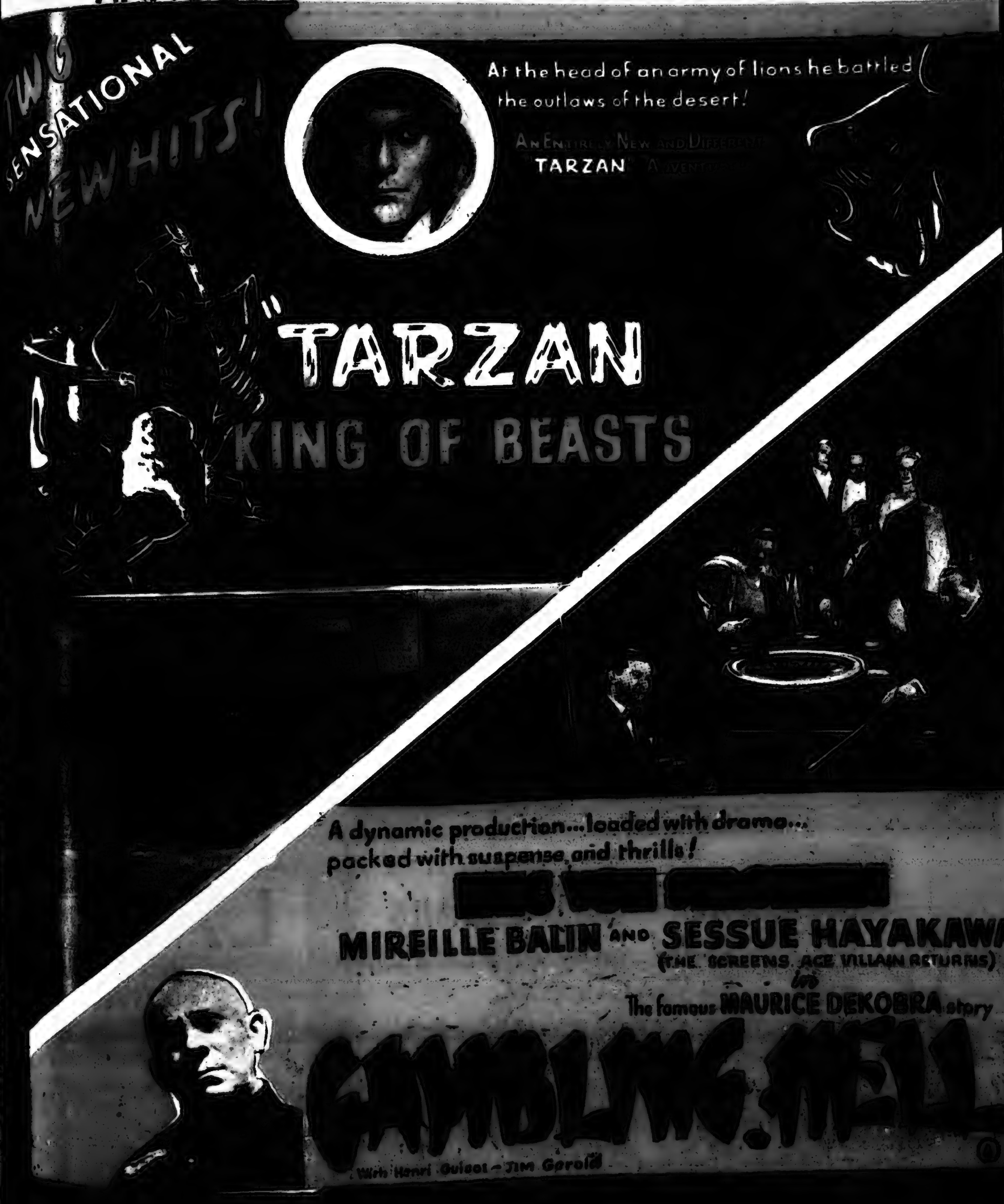
ANNOUNCE THEIR FIRST SIXTEEN RELEASES for 1946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in
The famous MAURICE DEKOBRA story
GAMBLING HELL
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With Henri Guisol — Jim Gerald

ALL QUOTA ALL "U" CER

A LINE-UP OF 8 BIG QUOTA OFFERINGS COMEDY THRILL

Britains Comedy Kings In A Laughter Filled an

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Ernest Thesiger Lawrence Hanray Charles Victor

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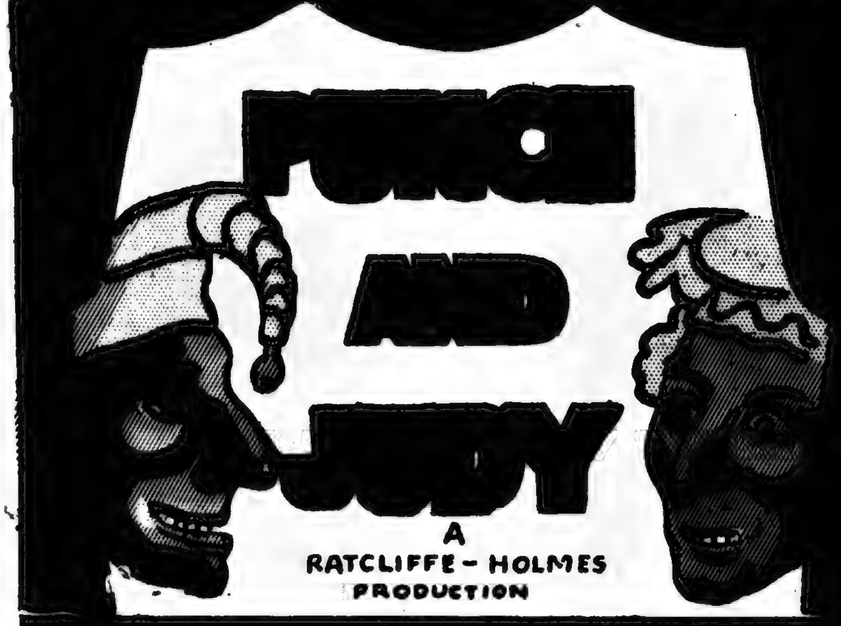

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LAND of the SAINTS

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FRANK KING
and his
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JOHNNY DENIS

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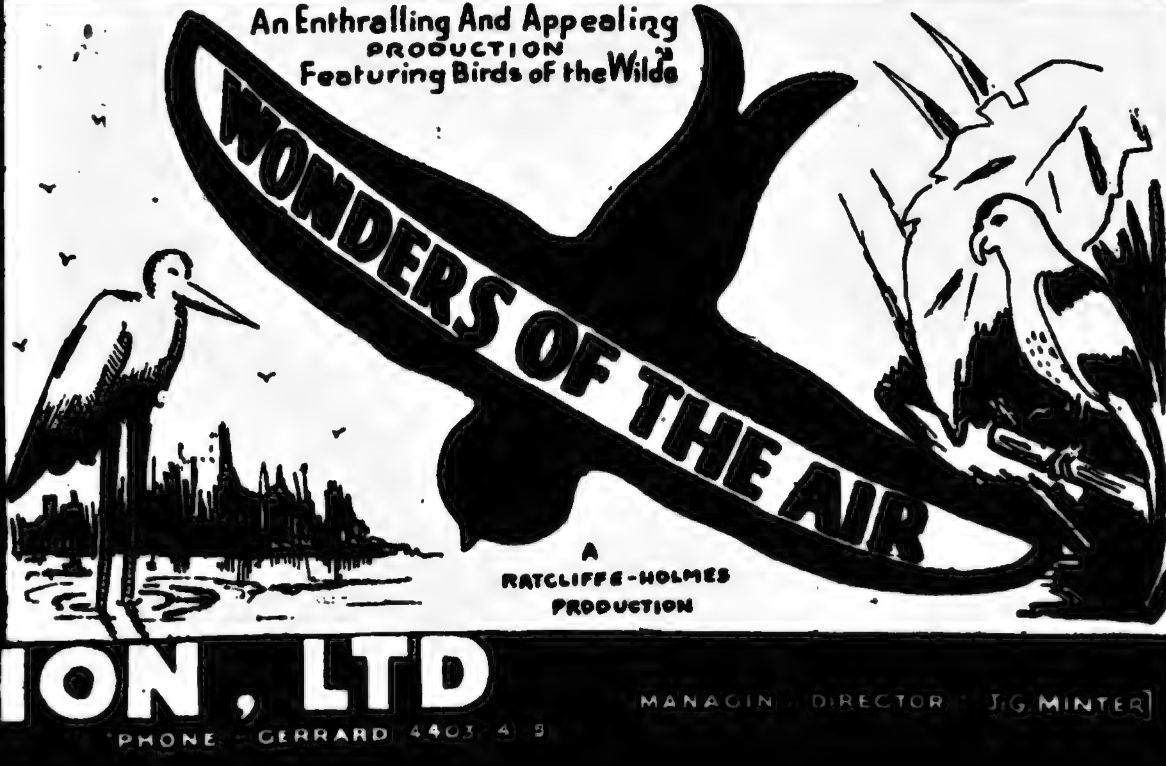

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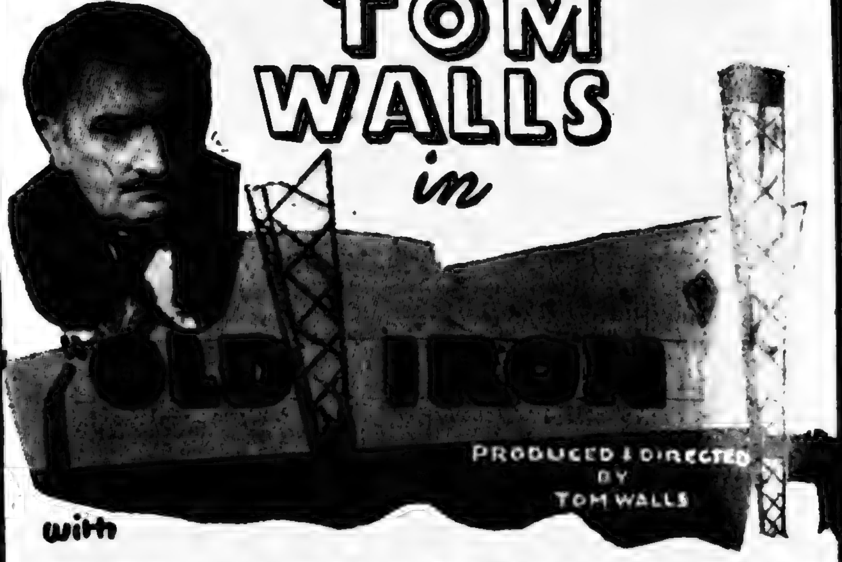

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A shock-packed dramatic masterpiece – Oriental cunning versus British courage

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Jane Baxter : Kay Walsh
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in

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"BLONDES *for* DANGER" (A)

A HERBERT WILCOX PRODUCTION

Sand *Powe* IN *HOME from HOM*

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with

RENE RAY – Kathleen Harrison – Roy Em

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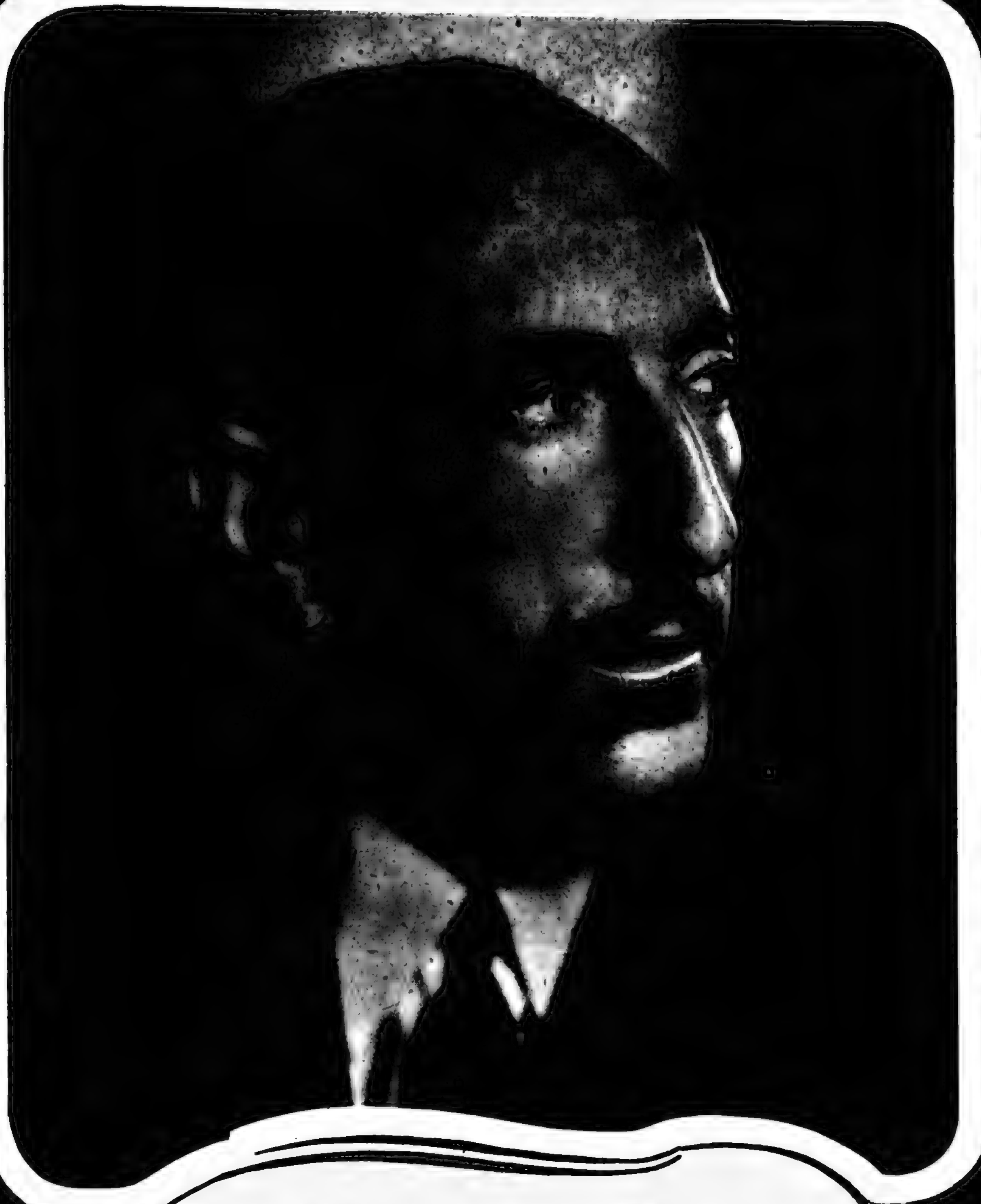

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A PLACE OF ONE'S OWN

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THEY WERE SISTERS

I'LL BE YOUR SWEETHEART

ROUGH'S

E

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1946 BOX OFFICE WINNERS WILL BE

THE WICKED LADY

CARAVAN

THE ROOT OF ALL EVIL

DIGGERS REPUBLIC

SHE PAINTED HER FACE

ROB ROY (Technicolor)

THE

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STARS

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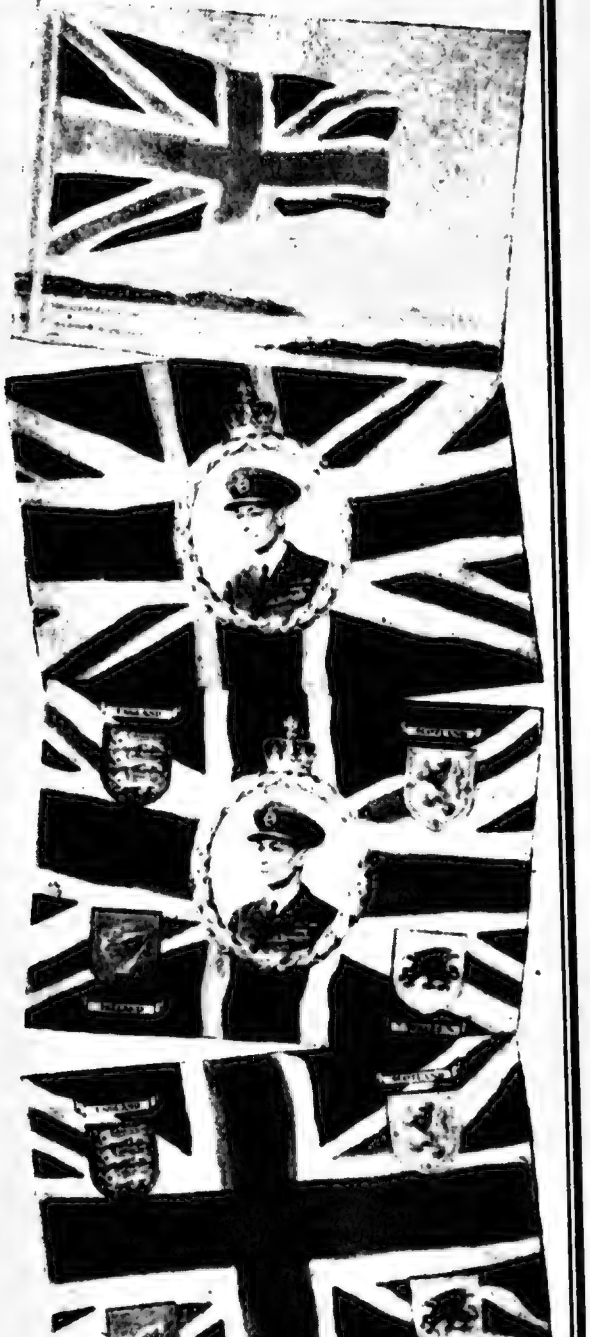

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"THEY MET IN THE DARK"

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in
"WANTED FOR MURDER"
with
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HOW THE INFORMATIVE FILM HAS GROWN

Should Be No Longer Than Three Reels

By D. H. COPLAN

Managing Director United Artists

ONE of the most interesting developments of the last five years has been the growth of the factual and informative film. From the occasional documentary depending upon a specialised appeal, it has advanced to feature length covering an astonishing range of interests. The needs of governments and armies have speeded its progress, and the hunger among the general public for the tangibly real thing has enhanced its popularity.

This attitude on the part of the public, this demand for fact and information, is not, in my view, a transitory phase. It reflects deep and permanent changes in the outlook of millions of people who want to know, or as near as may be to see for themselves the realities of our "one world."

The Public Demand

It represents a thirst for knowledge, geographical, scientific, sociological, or what you will, which the informative film is eminently suited to satisfy, and which in many ways during the war it did satisfy.

But it remains true that we have not, as yet, found the most appropriate way of holding that interest within the compass of a regular programme. We cannot expect that without the psychological pressures of war the public will accept in the average programme an informative film of feature or near feature length. The interest of the average kinemagoer cannot be sustained as long as that during an evening when he has paid to see a galaxy of stars in a musical or a drama.

An Appropriate Length

Such brilliant informative features as "Western Approaches," "Burma Victory," or "The True Glory" are probably not the right length for a peace time programme. In the first place, for the reason already stated, and as a corollary to that, few peace time pictures can expect to concentrate the personal and national drama which informed these productions and held the interest of audiences.

It seems to me that the appropriate length for an informative film, one in which a major interest theme can be adequately presented and the attention of the audience held, should be no longer than, say, two reels or three.

That, I submit, is as long as the average kinemagoer will follow an informative subject, and as much as he can usefully absorb. I have, however, no doubt at all that this type of film has a great future in our industry, and that a vast public is ready to welcome films which satisfy the increasing desire for knowledge and hunger for information.

Ava Gardner and George Raft in WHISTLE STOP to be released through United Artists

Enter Empire Film Distributors

EMPIRE Film Distributors, a new company headed by Moss Goodman and Victor Cochrane Hervey, has an interesting line-up of early releases, and one-, two- and four-reel subjects are already in hand. All footage will carry "U" certificates. The four reelers will rank as British exhibitors' quota.

First release is the one-reeler in Dufaycolor. Titled **Our Inheritance**, it shows those things we laid aside in order to fight for freedom, and recaptures all the pageantry and glory that was ours before the war.

The Home of Peter Pan is a two-reeler in black and white. This is the story of the creator of the little boy who "wouldn't grow up." The setting is against the background of Sir James Barrie's home.

Two British exhibitors' quota four-reelers are due for early Trade showing. The first, **An English-Man's Holiday**, is set in Somerset. The camera captures vistas of beauty, and the commentary tells a fascinating factual story that will make audiences say, "Well, I never knew that."

The second four-reel feature has an unusual theme and appeal. Called **Scouting for Adventure**, it introduces the Chief Scout, Lord Rowallan, to kinema audiences for the first time. The film shows the importance of the Scout Movement in relation to world youth of to-day, and brings to the screen the happy adventure of "Scouting," which the late "B.P." knew was so close to the hearts of boys throughout the world.

MORE ABOUT UNITED ARTISTS' OUTPUT—continued

screen after seven years, of Harold Lloyd in **The Sin of Henry Diddlebock**, with Arline Judge, Frances Ramsden, Raymond Welburn, etc.

Other Producers' Product

Other important pictures included in the schedule already arranged by U.A. producers are the following.

CONSTANCE BENNETT has completed **Madame Pimpernel**, in which she co-stars with Gracie Fields in a thrilling tale of adventure and intrigue in preliberation Paris. The director is Gregory Ratoff.

CHARLES R. ROGERS will deliver **Angel on my Shoulder**, starring Paul Muni, Claud Rains and Frances Dee, in a fascinating comedy based on a story which Archie Mayo will direct.

LOMA VISTA FILMS: This is the name of the recently formed David L. Loew-Marx Brothers organisation which will produce **A Night in Casablanca**, starring Groucho, Harpo and Chico, with Archie Mayo directing. The return of the famous Marx Brothers is an event which will certainly leave its mark on the screen of 1946.

Constance Bennett's first independent production MADAME PIMPERNEL (United Artists) in which she co-stars with Gracie Fields

ARNOLD PRESSBURGER: **Scandal in Paris** is already before the cameras with an exceptional cast including George Sanders, Akim Tamiroff, Carole Landis and Signe Hasso. An enthralling mixture of comedy, drama, and adventure, this film is based on the memoirs of Vidocq, Prefect of Police in Paris in the early 1800s.

The other titles in Pressburger's programme are **Driftwood** and **Set the Wild Echoes Flying**.

Wild West Tamed

JULES LEVEY: **Abilene Town** will be delivered in the early part of the year. An important cast headed by Randolph Scott, Ann Dvorak, Rhonda Fleming, Edgar Buchanan. "Abilene Town" is a dramatic story of the rise of a town from a wild and lawless cattle-trade centre to a peaceful community during one of the most colourful periods of American history.

SEYMOUR NEBENZAL has practically completed his million dollar production **Whistle Stop**, starring George Raft with Ava Cardner, Victor MoLaglen, etc. It is a dramatic story of mid-west life.

GOLDEN PICTURES: **Breakfast in Hollywood**, which is now shooting under the direction of Harold Schuster, should prove a delightfully entertaining musical. Tom Breneman is featured as popular host of his daily breakfast-time broadcast at well-known Hollywood rendezvous. Bonita Granville and Eddie Ryan head a first-rate cast A revised finis will make "Breakfast in Hollywood" the first Hollywood production to incorporate the end of the war and the peace celebrations into its story.

British Production

ANDREW STONE, Producer-director has **Petticoat Lane** in line, a drama of London in the 1890s, which will probably be produced in England.

LOEW-LEWIN will produce **Bel Ami**, from the celebrated novel by Guy de Maupassant, starring George Sanders.

These large-scale plans by all U.A. producers leave no doubt as to the range and the calibre of the product which United Artists will make available in the coming year.

RENTERS' MESSAGES
← FOR 1946 →

"Lets Go Forward Together"

S. F. Ditcham is Confidently Assured of Future

IT is but 18 weeks since VJ-Day, yet already, at a time when many businesses are still largely immobilised by the after-effects of war, the film Industry is showing a vigorous determination to get moving along the road of peace-time opportunity.

The lights are green . . . we are travelling forward with plans well laid, with pride in past achievement, with faith in our Industry's magnificent potentialities for future expansion.

Shortages of man-power, raw-stock, equipment and studio space are still causing traffic blocks. But these obstacles are being by-passed, and we shall drive on with increasing momentum to our goal.

Nor have we long to wait for the first signs of that renewed energy and inspiration which peace is bringing to the film Industry on each side of the Atlantic.

We at G.F.D., who serve studios both in Britain and America, are confident that the coming year's product will represent a real Victory parade, reaching new high standards of entertainment value and box-office appeal.

American pictures will be backed by bigger star and studio resources and many ambitious presentations are on the way. An outstanding line-up of box-office entertainments from home producers, coming at a time when the prestige of British films stands higher than ever before in their history, will figure prominently in our release schedule.

For the first occasion in many years, I look to the New Year not merely with hope, but with something far more tangible—a confident assurance of great things on the way, and greater still to follow.

The lights are green. The Industry is on the move again. Let us go forward together!

S. F. Ditcham, managing director of G.F.D., and Max Milder, managing director of Warner Bros.

"Get on With the Job!"

Leave Statesmanship to Others, says Max Milder

PRODUCTION to make: pictures to sell: theatres to fill. That job is big enough to keep every man working full-speed, full-time. Twelve months ago we were planning for this day. We believed energy and enterprise would take command, pushing films ahead with the strength we had gathered through six years of war. Instead an avalanche of argument engulfs the Industry.

Forces that should be arrayed to maintain our prosperity against increased competition from other amusements, and the people's reduced wage-packet, are being vaporised in international politics and newspaper wrangles.

What the loudspeakers outside and inside of our ranks forget is that the real boss of this business is the Public—the man who pays for what he wants to look at, an is too often overlooked himself.

Throughout the world he ha one common characteristic: he d mands entertainment value for hi money; and no amount of sale argument or legislative coercio can make him buy against his ow judgment of that entertainmen value.

He is not interested in the soun and fury of our debates, our conferences, our welter of words. Th service he demands is on th screen.

So no matter whether we belon to an English or American organ sation the 1946 directive shoul be:

Get on with the job! Befor the Industry is talked to a stand still, let's leave statemanship t others and use showmanship ou selves.

TRAINING STAFF TO BE "DIFFERENT"

By N. G. Davidson, Regal, Uxbridge

Four years ago, when the question of labour was a major problem, it became increasingly obvious that "service" in its tru sense no longer existed. Th "take-it-or-leave-it" attitude wa prevalent everywhere.

I instituted a series of informa chats with the staff, my theme being: "Let us be Different!" reminded them of annoyances endured at the hands of would-b dictators revelling in their newly found self-importance, and w agreed that war-time worries ha increased people's irritability, bu felt sure that by a little judiciou pandering to individual fads, th public's visit to our kinema coul be made as happy as possible.

The results of this action wer most gratifying. Before long many patrons complimented m staff and me on the courtesy an service provided for them.

BIG YEAR FOR PREMIER

Quota Product and Reissues

PREMIER DISTRIBUTORS, LTD., and Bruton Film Production, Ltd., of which Maurice Bader is managing director, face the New Year with the most outstanding box-office attractions in the history of the company.

Premier Distributors, Ltd., will shortly Trade show Bruton Film Production's first full-length feature, "Late at Night," an original murder mystery by Henry C. James, directed by Michael Chorlton.

Barry Morse, as a newspaper reporter, is given his first starring rôle, and is admirably supported by Noel Dryden and Paul Demel. Daphne Day plays the feminine lead as a night club habitue.

This picture is the first of a series of four features to be completed by Bruton during 1946.

Heading the list of Premier releases for 1946 is "Men of the Mines," a featurette based on life in the Yorkshire pits. This is played by real people, who vividly portray the hazards of coal mining and the men who toil to get it.

The list also includes four Westerns starring Bob Steele.

Premier have over 30 first- and second-feature reissues with new prints and have recently acquired "Accused" and "Amateur Gentleman," both of these Marcel Hellman productions featuring Douglas Fairbanks, Jun.

Stewart Granger plays the role of Paganini, famous violinist, in the new Gainsborough film THE MAGIC BOW

Carlyle Pictures—Attractive Programme for 1946

ENTERING their fourth year Carlyle Pictures, Ltd., look forward to 1946 being the most successful in the company's career.

The success achieved by the James Mason film, "Secrets of Stamboul," has encouraged the company to secure similar pictures which will be trade shown early in the New Year.

In addition to six reissues, Carlyle will be trade showing four new British quota films commencing with "A Fishy Tale," and two Rin Tin Tin films.

Their programme also includes twenty-four shorts.

CHANGES OF TITL

Several changes of film titles received too late for inclusion in the pages of renters' product programmes detailed elsewhere in this issue are given below.

The Warner Bros. film trad shown as "Pride of the Marines" and subsequently tentatively retitled "Body and Soul," is now to be called "Forever in Love," Ma Milder announces.

Loretta Young co-stars with David Niven in the Paramount Hal Wallis production "The Perfec Marriage."

The title of the Hal Wallis production, "Love Lies Bleeding," has been changed to "The Strange Love of Martha Ivers."

BRITISH LION AIMS TO MEET ALL EXHIBITOR DEMANDS

Product of an Assured Popularity from Republic

S. MYERS, director and general sales manager

WITH a brilliant record of box-office winners to its credit, British Lion with its release of the entire Republic Pictures output faces the New Year with an even more ambitious programme of top-line production.

All in all, it is a programme to delight the exhibitors, who will find a schedule worthy of the fine British Lion tradition and with star and story values of universal appeal.

Brenda Marshall, William Gargan in a scene from STRANGE IMPERSONATION, a Republic picture for British Lion release

Indeed, for both British Lion and Republic pictures, the next 12 months should prove an epoch-making era. The former is lining up an ambitious schedule of large-scale pictures for production at the Worton Hall (details of which will be found in the British section of this issue); while Republic, according to Herbert J. Yates, President, has expanded its production policy to top-budget pictures and has signed up production, direction and writing talent of the first order, with big money-making names such as John Ford, Frank Borzage, Alfred Santell, Ben Hecht, William K. Howard and Alan Dwan.

But the value of promises depends on ability to fulfil them. In view of this, the imposing achievements of the past year should be recalled when British Lion undertakes to present a programme of pictures from Republic—with whom the late S. W. Smith concluded a new releasing contract last summer—which is without parity in any previous line-up bearing the two companies' trade marks.

Spectacular Progress

Celebrating 1945 as its tenth anniversary, Republic inaugurated a series of spectacular expansions, resulting in many new and improved facilities, both technical and administrative. But bigger things still are to come, it was recently disclosed by Mr. Yates. For Republic is aiming to hit the very top, and to stay there.

Headed by some spectacular "super-specials," British Lion are currently offering an array of assured popularity, with all the best-preferred themes as gauged by past and current box-office successes.

At the top of the Republic productions is **I've Always Loved You,** the 1½-million dollar Technicolor picture which Frank Borzage produces and directs. As becomes the studio's first venture into the colour field, every effort has been made to create a milestone in motion picture history.

Vera Hruba Ralston and John Wayne in DAKOTA (British Lion)

The cast includes Philip Dorn, Catherine McLeod, William Carter; the two latter are expected to prove one of *the* greatest romantic teams of this or any other season.

The film, formerly titled "Concerto," is noteworthy for its spectacular piano score, which has been recorded by one of the world's leading pianists—Arthur Rubinstein. His playing of Rachmaninoff's 2nd Concerto (the film's music theme) and compositions by Chopin, Debussy, Mozart, Wagner and Beethoven would, of itself, place the picture in a category of its own.

Following this, Frank Borzage will produce and direct **That Man Malone**—another in the $1,500,000 class, with John Wayne as star.

Another important John Wayne picture is **Dakota**, a lavishly produced and elaborately-mounted outdoor "special." Joseph Kane directs and produces from his own story, which is based on the adventures of his father—a British Army officer—in the early days of the territory.

Vera Hruba Ralston and Walter Brennan are starred with John Wayne in the production, which will be among the first to be trade-shown by British Lion in the New Year.

Plans are being finalised for the production of another lavish Technicolor film—a musical to be titled **Florida.** Somewhat in the nature of a "stop-press," this message gives no information regarding stars or personnel.

"De Luxe" Express

Ten "de luxe" supers scheduled include musicals and action specials. The ten are:—

The rare entertainment qualities of **Murder in the Music Hall** combines a thrilling and highly dramatic plot with ice scenes of unparalleled brilliance. Vera Hruba Ralston stars with William Marshall. **The Plainsman and The Lady** will be an adventure film, climaxed by the inauguration of the famed pony express. John Wayne, Ann Dvorak and George "Gabby" Hayes are set to star.

Hit Parade of 1946, another lavish musical, follows the lines of Republic's previous "Hit Parade" successes, though it will be immeasurably more elaborate than previous pictures in this tremendously popular series. Constance Moore will have the top role.

The Fabulous Texan, action-romance which chronicles the adventures of a semi-legendary Westerner who robbed the rich and gave to the poor. The powerful cast includes William Elliott, Victor McLaglen, Tom London, Grant Withers and Dale Evans.

That Man of Mine, robust drama of the iron-ore industry, will feature Michael O'Shea with Ann Dvorak.

Rio de Janeiro, another musical, will be a glittering extravaganza of the genre of "Mexicana." Tito Guizar, whose rich tenor voice and personal charm skyrocketed him to top popularity, will have the leading role.

Outdoor Attraction

In Old Sacramento, Technicolor production, produced and directed by Joseph Kane, will be a big outdoor attraction marking the debut of William Elliott in a big-budget colour film. Constance Moore and William Marshall have also been named for roles.

Calendar Girl, one of Republic's biggest musicals for the season, will also star Constance Moore. Eye-appeal, a story of unusually compelling romantic properties (set in New York at the turn of the century), and a great musical score will add to the picture's lustre. **That Brennan Girl** is to be produced and directed by Alfred Santell.

Earl Carroll's Sketchbook, an entirely novel and "differently-constructed" screen play, will be produced as a sparkling musical revue with Constance Moore in the top role.

Roy Rogers Western

Deserving of special mention are the ever-more-popular Roy Rogers series of musical Westerns, two of which are scheduled for this season on more than ordinarily elaborate lines.

My Pal Trigger and **Springtime in the Sierras** are given as the titles of the two "super-Westerns." No details are yet to hand regarding either.

The recently completed **Don't Fence Me In** is said to be a big Roy Rogers subject, having an extra-large musical score and a fast-moving and actionful story.

Two other musical Westerns are also completed—**Along the Navajo**

KEEPING IN STEP WITH THE VARYING TRENDS IN PUBLIC TASTE

The Secret of Anglo-American Success

LOUIS JACKSON, Chief of Anglo-American

ANGLO-AMERICAN Picture Corporation is probably unique in the business in that its Managing Director, Louis H. Jackson, is also the Executive Producer and member of the Board of British National, the production company whose product Anglo-American handles. The advantages of such an arrangement are obvious.

It means that the producer is in constant touch with the sales organisation who, through their customers, the exhibitors, continually have their finger on the public pulse and know the constantly varying trends in public taste. It is essential to anticipate the ever-changing mood of the public.

Pictures like **Waltz Time**, **Murder in Reverse**, and the recent grand guignol subject, **Latin Quarter**, shows that British National and Anglo-American can anticipate just what type of subject the picturegoer wants.

In **Lisbon Story**, **Meet the Navy** and **Song of Romance** Anglo-American believe they have three further outstanding British National offerings which are cast-iron box-office. A long list of other features are being lined up for early production at Elstree, pictures in which Anglo's sales department have been allowed to have a say, pictures that are the expressed wish of the departments, customers and exhibitors.

This unique liaison between the producers, the sales force, the exhibitors, and through them, the public, has proved tremendously successful so far, and because of its proved success it is a policy that Anglo-American, with the co-operation of British National, plans to continue.

British National plans are more fully outlined on another page, and in due course trade show arrangements will be announced by Anglo-American.

Popular Western star Roy Rogers with Dale Evans in a scene from ALONG THE NAVAJO TRAIL (British Lion)

Musical Western Supers Again Featured

British Lion's Popular Group

Trail and **Sunset in El Dorado.** Both star Roy Rogers.

Other titles for "The King of the Cowboys" during the coming year are given as: **Shine On, Texas Moon, Grand Canyon Serenade, Rose of Juarez, Song of the Golden West, Heart of Old Mexico, California Fiesta, Under Nevada Skies** and **Beyond the Great Divide.**

Popular Productions

The above-mentioned pictures will be backed by a powerful programme of productions which contains what have been proved the most potent crowd-drawing properties. They include mysteries, dramatic subjects, gay comedies, romances, merry musicals and melodramas. Among those for early presentation by British Lion are:—

The Fatal Witness, a murder-mystery with Evelyn Ankers and Richard Fraser featured. **The Tiger Woman**, murder story. Adele Mara (one of to-day's best bets for stardom to-morrow) is partnered by Kane Richmond. **Behind City Lights**, a story with a strong emotional appeal. Lynne Roberts and Peter Cookson share top billing. **Scotland Yard Investigator**, Sir Aubrey Smith, Erich Von Stroheim and Stephanie Bachelor are cast.

Captain Tugboat Annie, a comedy in which Jane Darwell has the title role with Edgar Kennedy co-featured. Strong feminine appeal is promised in **Girls of the Big House**, a novel and highly dramatic subject. Lynne Roberts and Virginia Christine are featured. **A Guy Could Change**, domestic drama with Allan Lane and Jane Frazee. **The Madonna's Secret**, a thrilling mystery of an artist whose models disappear with terrifying regularity until the daring of one girl exposes the secret of his sinister house. Francis Lederer and Ann Rutherford are featured. **The Woman Who Came Back**, thriller-melodrama with John Loder and Nancy Kelly.

Others which will be presented by British Lion during the next year are:—

Strange Impersonation, mystery-melodrama with William Gargan and Brenda Marshall. **An Angel Comes to Broadway**, a musical introducing many talented new players, including Kaye Dowd, Robert Duke, David Street and Barbara Perry in top roles. **Gay Blades**, romantic tale, with Allan Lane and Edward Ashley. **The French Key**, starring Albert Dekker and Mike Mazurki.

Music and Suspense

As its title implies, **Melody and Mystery** combines the two popular ingredients of music and suspense. **The Ghost Goes Wild**, crazy comedy with Edward Ashley and Lynne Roberts. **Lightnin' Strikes Twice**, comedy-drama with Al Pearce and Lynne Roberts. **Down Tahiti Way**, a romantic melodrama with Jane Frazee, Wally Vernon and Chic Chandler featured.

Francis Lederer and Linda Stirling are featured in the Republic mystery thriller THE MADONNA'S SECRET (British Lion)

One Exciting Week, comedy-melodrama in which Al Pearce and Stephanie Bachelor get featured roles. Jane Withers stars in **Lonely Hearts**, a romance with the accent on Youth. With Jimmy Lydon she also appears in **The Affairs of Geraldine**, a light-hearted, lively musical romance.

A homespun comedy, **The Gentleman from Missouri**, will feature Roy Acuff, Ruth Terry and The Sons of the Pioneers. **Night Train to Memphis**, introducing romance, music and melodrama in the backwoods hills country, will feature Roy Acuff, Allan Lane and Adele Mara, while **The Inner Circle** is aimed at laughter. **The Twisted Circle** is a suspenseful melodrama.

The programme concludes with **Pass-key to Danger**, murder mystery co-starring Stephanie Bachelor and Robert Livingston; **The Invisible Informer**, melodrama; **Traffic in Crime**, underworld melodrama; **The Mysterious Mr. Valentine**, mystery-thriller; **Undercover Woman**, melodrama; and **Crime of the Century**, murder-drama with Stephanie Bachelor and Michael Brown.

"Horror" Group

Following the lifting of the B.B.F.C. ban on "horror" pictures, British Lion has lined up for presentation the following features, each of which is said to have met with great success in the States:—

The Lady and the Monster, co-stars Erich von Stroheim and Vera Hruba Ralston; **The Phantom Speaks** features Richard Arlen, Stanley Ridges and Lynne Roberts; **The Vampire's Ghost** has [illegible] John [illegible] Stirling, Charles Gordon [illegible] Abbott and Adele Mara in [illegible]. There are two new "horror" pictures slated for production [illegible] year—**Valley of the Zombies**, starring Robert Livingston, [illegible] Booth and Ian Keith, and [illegible] **of Paris**, featuring Car[illegible] and Lenore Aubert.

James Fitzpatrick Again

More of the unusual James A. Fitzpatrick (fiction) productions, [illegible] similar to "Song of Mexico" [illegible] was the first of a series—[illegible] promised. The next to [illegible] will be filmed in Cuba.

Republic is also said to [illegible] ing plans for producing [illegible] six bi-lingual pictures in [illegible] American countries. F[illegible] stars, both native and American, they will be made in Spanish and English simultaneously.

BUTCHER'S CONCENTRATE ON VARIED ENTERTAINMENT

General Tendency Musicals and Comedy: India's War Effort to be Filmed

MARKED by a great extension in its production and distribution activities, Butcher's Film Service—Britain's oldest film company—records the past year as one of triumphant progress, with an ever increasing demand for its product at home and abroad.

F. W. Baker, the company's managing director, tells of a steadily increasing overseas business which has compelled him to considerably enlarge his export department.

During the war Butcher's surmounted the producer's main obstacle—shortage of studio space—and thus have at their disposal ample resources. These have been very considerably augmented by the release of the Nettlefold Studios at Walton-on-Thames, which have, for many years past, been Butcher's production headquarters. Work at these studios is now in full swing, and production has been commenced on **I'll Turn to You**, a new musical romance.

By backing the strong stellar cast of each new production with carefully selected visiting artistes of renown Butcher's impart to their releases enhanced box-office appeal, entertainment interest, and increased advertising and exploitation values.

Popular Demand

An outstanding example of this lies in the fact that the musical romance **I'll Walk Beside You** has evoked such a demand from both exhibitors and patrons alike that it has been reissued long before many of the original bookings have yet expired.

Star and story value, backed by high-quality musical appeal, will be the keynote of Butcher's 1946 programme.

Rawicz and Landauer, the great duo-pianists, and Helen Hill, the charming vocalist, support the inimitable Frank Randle in **Home Sweet Home**. Cavan O'Connor, well-known singer of Irish ballads, and Lynda Ross, the girl of the golden voice, are guest artistes in **Under New Management**. The list of visiting artistes in **I'll Turn to You** includes Albert Sandler's Palm Court Orchestra, Grand Hotel; the London Symphony Orchestra; Sandy MacPherson, John McHugh, Sylvia Welling and a famous Army choir.

The supporting cast in "Home Sweet Home" includes Cecil Frederick and Bunty Meadows, of radio fame, Donovan and Byl and Arnley and Gloria, whose popular speciality acts impart novelty to the entertainment.

Love interest is provided by the rising juveniles Nicolette Roeg and Anthony Pendrell, Stan Little, child impersonator and pantomime star, plays the part of Randle's extremely troublesome eldest child. H. F. Maltby, Hilda Bayley, Gerard Kempinski George Merritt, Howard Douglas, Iris Vandeleur, Esme Lewis, Vincent Holman, Lily Lapidus, Ben William and Max Melford, each a master of the particular type of role with which they have been entrusted, lend Frank Randle a hand to keep the home going.

This Butcher Mancunian Production is directed by John E. Blakeley.

The instantaneous success which greeted the appearance of Nat Jackley, Norman Evans, Dan Young and Betty Jumel in their first comedy, "Demobbed," is to be yet further exploited in **Under New Management.**

Again they will be directed by John E Blakeley, and the story of "Under New Management" has been specially devised to give full play to their eccentricities and whimsicalities.

It is the story of a man who inherits a high-class modern hotel. Having had great experience of supporting its bar he imagines himself fully qualified to undertake the management. He engages the staff with a woeful lack of experience, which it endeavours to compensate by an abounding energy in the discharge of its duties.

Comedy Fare

The new management launches out in a big way, and in the hotel's palatial cock-tail bar, swimming pool, and sumptious bridal suites both guests and servants speedily stir up a diverting mixture of highly hilarious proportions.

Cavan O'Connor, that popular singer of Irish ballads, is the principal guest artiste, and special items are contributed by Lynda Ross.

The Donovan Octette, Mendal's Female Sextette, Percival Mackay's Orchestra are also featured. Special musical numbers were written for this production by Albert Stanbury and Arthur Mertz.

"I'll Walk Beside You," "For You Alone," "My Ain Folk," and previous Butcher successes based on song hits have encouraged a demand for more. F. W. Baker has, therefore, secured the screen rights of Chappell's **I'll Turn to You**; words by Howard Barnes, and music by Louise Craven. A romantic story has been written around it by Kathleen Butler.

F. W. BAKER, managing director of Butcher's Film Service

This, a Butcher Empire Production, is now in course of production at Walton-on-Thames under the direction of Geoffrey Faithfull, whose first production, "For You Alone," is at present meeting with great success.

Mr. Faithfull commenced his career at the Walton studios over thirty-seven years ago, and is therefore well fitted to develop their resources to the full. He has a big job in hand as all the attractive features of Butcher's previous musical pictures have been expanded upon a highly ambitious scale. For this purpose a most imposing line-up of musical talent has been engaged.

Quality Music

Albert Sandler and his Palm Court Orchestra, now at the peak of popularity in the B.B.C. feature, "Grand Hotel"; Sandy MacPherson, equally famous on the air; and the London Symphony Orchestra form a contingent of instrumentalists with outstanding appeal.

A feast of song will be provided by John McHugh, now making an extremely welcome return to the screen following his debut in "I'll Walk Beside You"; Sylvia Welling, another Broadcasting favourite, and a choir of the Welsh Guards by permission of Colonel Sir Alexander Stanier, Bt., D.S.O., M.C., Commanding Welsh Guards).

At the head of the cast of "I'll Turn to You" stand the two talented juveniles Terry Randal and Don Stannard, each with a wide following attracted by their previous stage and screen successes. Harry Welchman, whose name is synonymous with all that is best in music and theatricals, and Irene Handl are also featured.

India Strikes, the screen's tribute to India's contribution to Victory, is a production of abounding interest and outstanding importance. As a box-office attraction it has the support of nationwide publicity allied to universal interest. It shows India with its romantic background of beautiful palaces, dancing girls, magicians and snake charmers—the land in which Hitler and the Japs planned to join forces, thus encircling the entire Eastern Hemisphere. Here is a vivid entertainment which reveals the magnitude of their error. India strikes — her peacetime army of 200,000 men expands into two and a half million. Every man in its ranks is a volunteer. Audiences will see her mere handful of little ships grow into a vast fleet and her Air Force from a few obsolete planes into a powerful force.

"India Strikes"

Presented by F. W. Baker, and dedicated by him to the Fighting Forces of India, "India Strikes" was produced by Bishu Sen. The commentary and direction is by Carl Heck, Director of "Chinese in Britain." The Ministry of Information, the War Office and the India Office co-operated with invaluable services and material to make the subject comprehensive and authentic.

Butcher's Film Service are distributing "India Strikes" in Great Britain, and also to His Majesty's Forces Abroad under the arrangement between the K.R.S. and D.N.S.E. Elsewhere it will be distributed through the Ministry of Information.

Early in the new year **Women and Sport** will be available for release. Prominent female performers in practically every field of sport are shown in action.

The picture, which is directed by Denis Kavanagh, concludes with an impresive Physical Culture display sponsored by the National Council of Physical Recreation.

Somewhere on Leave, a proven box-office performer, is to be reissued. It features Frank Randle, Harry Korris, Bobby (Enoch) Vincent and Dan Young.

A Butcher Mancunian Production, directed by John E. Blakeley, "Somewhere on Leave" is a grand musical burlesque,

EAGLE-LION SUCCESSES WILL BE AMPLIFIED IN 1946

The Rake, Rex Harrison is forgiven by Lilli Palmer in Individual Pictures' THE RAKE'S PROGRESS (Eagle Lion)

A Grand Array of Producers "Deliver the Goods"

Celia Johnson and Trevor Howard in a scene from BRIEF ENCOUNTER a Coward Cineguild production for Eagle Lion release

THE record of Eagle-Lion during its first year of operation and the prospects for 1946 provide a triumphant reply, it is claimed, to the doubters who were asking a year ago "Can they deliver the goods?"

Since the world-wide organisation, of which E. T. Carr is managing director, started to function, a series of productions comparable in star and production value with any picture made in the world have been released for distribution in this country and abroad. Others, comprising subjects already trade shown, are set for release early in 1946.

Among the pictures included in this formidable set-up are: **Madonna of the Seven Moons, A Place of One's Own, Henry V, Dead of Night, Johnny Frenchman, The Rake's Progress, Pink String and Sealing Wax, The Wicked Lady, Brief Encounter,** and **Cæsar and Cleopatra,** the great Technicolor spectacle which has already had an ovation on its recent world premiere in London.

Chalking Up Records

The tremendous box-office qualities of the Eagle Lion programme are indicated by the success of the company's 1946 releases.

Madonna of the Seven Moons and **A Place of One's Own,** both Gainsborough productions, are now being distributed abroad, where their successes are being repeated.

The Two Cities film, **Henry V,** starring Laurence Olivier in the title role and an all-star cast, is regarded by Eagle Lion executive as the film of the year.

Dead of Night caught on with its sensationally macabre plot. For once the "A" certificate of this Ealing production was a tribute to its chill-provoking qualities.

Francoise Rosay starred with Tom Walls and Patricia Roc in another Ealing subject, **Johnny Frenchman.**

The box-office success of this film and all other Eagle-Lion releases during the year was primarily due to the talent pool of individual producers upon which Eagle-Lion could draw.

Versatility of technique, plot treatment and cast are guaranteed by Gabriel Pascal Productions, Gainsborough, Cineguild, Individual Pictures, The Archers, Two Cities, Ealing Films and Sydney Box Productions.

Coming Release in 1946

The end of 1945 saw the release of the new "Big Four"—**The Wicked Lady, Brief Encounter, Pink String and Sealing Wax,** and **The Rake's Progress**—which will be followed by at least nine new films early in 1946.

The Wicked Lady, the first of the four, a Gainsborough production, is set in England during the seventeenth century. Margaret Lockwood plays the lady of the manor turned highwaywoman. Michael Rennie, Gainsborough's latest star discovery, has his second romantic role in this picture, and James Mason, Britain's top box-office star, plays opposite Margaret Lockwood, and Patricia Roc.

The ease and brilliance with which Noel Coward's play successes fit the screen is again shown in **Brief Encounter,** a Coward-Cineguild production. Celia Johnson gives a brilliant psychological study of the faithful and conventional wife, who through a "brief encounter" becomes enamoured of a young doctor (Trevor Howard).

Pink String and Sealing Wax stars Mervyn Johns and Googie Withers in a thriller set in Brighton towards the end of the nineteenth century.

In **The Rake's Progress,** an Individual Picture, Rex Harrison as the Rake is the young man who loses his youthful enthusiasm between two wars in the smug complacency of the world around him. True to the Hogarthian analogy of "The Rake's Progress," he decides that if he cannot make good, he will go downhill fast. And he does until the war with Nazi Germany brings him salvation from his own disillusionment. All of these four films have been seen by the trade.

Claude Rains as Cæsar and Vivien Leigh as Cleopatra in Gabriel Pascal Technicolor production CÆSAR AND CLEOPATRA (Eagle Lion)

The Right Kind of Goods

As the supreme example of Eagle-Lion's ability to deliver the right kind of goods is cited Gabriel Pascal's film version of Bernard Shaw's **Cæsar and Cleopatra.** This Technicolor production of Shaw's greatest historical comedy with an all-star cast, including Vivien Leigh and Claude Rains, is declared to be far in advance of any production either here or in America. A world-wide success is predicted for this film.

The first of the Eagle-Lion releases for 1946 will be Two Cities' "Beware of Pity," Gainsborough's "Caravan," Cineguild's "Great Expectations," and Ealing Studio's "Lovers' Meeting."

Lilli Palmer has the role of her career in Stefan Zweig's **Beware of Pity,** which was a best-seller. As Edith, she plays the part of a tempestuous girl suddenly tied to her couch by a riding accident, who mistakes the pity of T (Albert Lieven) for love. Gladys Cooper and Cedric Hardwicke are in the brilliant cast. The film is set in Bohemia in the early summer of 1914, an era famed for glamour and gaiety.

Dickens Story

Great Expectations, consi Dickens' most original and dra tic novel, stars John Mills Valerie Hobson. A new star Anthony Wager, of Mill Hill, L don, plays the part of Pip du his boyhood.

The film version of Eleanor Smith's novel Car starring Stewart Granger, Crawford and Jean Kent, swiftly moving story of love

Continued on page 155

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FELIX BRESSART WILLIAM CARTER
A FRANK BORZAGE PRODUCTION

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JOHN WAYNE ANN DVORAK
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THAT MAN OF MINE

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IN OLD SACRAMENTO

In Technicolor
WILLIAM ELLIOTT CONSTANCE MOORE
WILLIAM MARSHALL
Powerful Action-packed Adventure

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CONSTANCE MOORE
Sparkling Musical Revue

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A sensational Pr

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MURDER IN THE MUSIC HALL

VERA HRUBA RALSTON WILLIAM MARSHALL
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Spectacular Murder Mystery

REPUBLIC

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RESENTS

Programme for 1946

THE FABULOUS TEXAN

WILLIAM ELLIOTT TOM LONDON
DALE EVANS VICTOR McLAGLEN

Colourful Romantic Saga of Sam Bass

HIT PARADE OF 1946

CONSTANCE MOORE

Scintillating Streamline Musical

ROY ROGERS

Musical Westerns

"DON'T FENCE ME IN"
"SUNSET IN EL DORADO"
"ALONG THE NAVAJO TRAIL"
"MY PAL TRIGGER"
"SHINE ON TEXAS MOON"
"GRAND CANYON SERENADE"
"ROSE OF JUAREZ"
"SONG OF THE GOLDEN WEST"
"HEART OF OLD MEXICO"
"CALIFORNIA FIESTA"
"TRAIL WINDS"
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Now in Production

with

WYLIE WATSON
and
the eminent pianist
Miss Eileen Joyce
playing with the
London Symphony
Orchestra

A SYDNEY BOX PRODUCTION

Directed by Francis Searle

Eagle-Lion for World Markets

Continued from page 154

adventure in English and Spanish settings in the nineteenth century. It is packed with incident, and supported by a strong love interest.

Jack Warner in **Lover's Meeting** plays his first big screen part in the serious rôle of Corporal Horsfall, a Cockney soldier, in a German prisoner - of - war camp. Michael Redgrave has the rôle of the Czech refugee who assumes the identity of a British officer. The setting is in a real prisoner-of-war camp in Germany, appropriately the one in which Guy Morgan, the well-known film critic, who collaborated on the screenplay, was interned.

The film gives the first realistic interpretation of the emotional drama of British Servicemen in captivity.

Oversea Releases

Eagle-Lion will also be arranging for the release and distribution in most foreign territories in 1946 of an imposing number of big British productions.

The films include the Sydney Box production **Romance With Music**, starring Ann Todd; **The Magic Bow** (Gainsborough), starring Stewart Granger as Paganini; **A Matter of Life and Death** (Archers), with David Niven, Kim Hunter, Raymond Massey, Roger Livesey and Marius Goring; **Bedelia** (Ealing), with Margaret Lockwood in the title rôle, again playing a murderess; Individual Pictures' **I See A Dark Stranger,** an enthralling spy story with Deborah Kerr and Stewart Granger; Two Cities' **Carnival,** the screen version of Compton Mackenzie's famous romance, with Sally Gray and Michael Wilding; Sydney Box's screen version of the successful West End play **The Years Between**, with Michael Redgrave and Valeria Hobson; **Here Comes The Sun**, a comedy of newspaper life, with Bud Flanagan and Ches Allen, produced by John Baxter; and **Men of Two Worlds**, starring Eric Portman and Phyllis Calvert, a Two Cities' film in Technicolor showing the white man's science matched against the black man's cunning.

World-Wide Travels

His responsibility for the smooth-flowing distribution of Eagle-Lion releases abroad has taken E. T. Carr all over the world. His travels on behalf of his company have included India, the Near East, Spain and Portugal, France, Sweden, Scandinavia and Holland.

A fresh impetus to the distribution of British films overseas has been provided by the agreements reached between the Rank organisation with RKO-Radio and Universal International.

The agreement with Universal provides for the release of certain films produced by the group, in the United States and South America. The first of these films will be **Madonna of the Seven Moons** and **The Seventh Veil.**

Continued at foot of next column

RKO-Radio has agreed to make two pictures next year with the Rank Organisation on a 50-50 basis. RKO will send a producer, a director and some stars.

Mr. Rank has also announced that as soon as the raw stock position in America permits he plans to set up a new distributing organisation there to cover the United States and Latin America, working under the direction of Eagle-Lion.

CAPTURE THE PUBLIC WITH BETTER SHOWMANSHIP

The Need for Courage and Vision

By FRANCIS HARLEY,

Managing Director 20th Century-Fox

IT is with supreme confidence and with, I feel sure, a certain amount of pride, that the trade enters upon 1946. The war is over—it has been won, and I like to think that this Industry has made no small contribution to that end.

By carrying on cheerfully despite the many restrictions and difficulties, it has, undoubtedly, bolstered morale and brought pleasure and relief to the millions at home and afforded many pleasant breaks for the men and women in the Services.

But now is not the time to indulge in complacency or to relax for, doubtless, there will be difficulties to face The world at this juncture, is a very sick place, and its economic structure not as sound as one would wish.

Reason for Optimism

Too many people are anticipating an after-war slump in the entertainment world. Why they should foster such thoughts I fail to see. It is safe to say that to-day the public is more "entertainment-minded" than it has ever been. Every kind of good entertainment is being patronised to the full, and a note of optimism should be sounded rather than one of doubt and pessimism. Because unemployment and labour difficulties followed the previous war, it is not right to anticipate that a similar bad phase will follow this one.

On the contrary, those who are in a position to know, express the opinion that British industry can absorb all the labour as and when it is released from the Services, and must do so if the export trade of the country is to reach the desired dimensions.

Let us, therefore, resolve during 1946 to carry on with the same fortitude and good heart that we displayed during the war years and before.

Better, But More Costly

The standard of film production to-day is higher than it has ever been. Producers are ceaselessly striving for the creation of the finest possible screen entertainment, seeking out new ways, new ideas of reaching peak-point standards in quality and audience appeal because of that, it is right to expect that the excellent "value for money" entertainment already provided on the screens will be there, in even greater measure, during the coming year.

But production costs, I fear, are going to prove a headache for the producer. Negative costs are soaring out of all proportion, and, in order to meet and justify such costs, it is imperative that we not only hold the support of the millions who patronise the kinemas to-day—but that we add to that number.

Need for Showmanship

To do that we must sell the public with better showmanship. The colossal investments of the producers will be of little avail unless exhibitors get behind the product, nurture their public and by devious means bring about new methods of attracting them to their theatres in greater numbers. Courage and vision are among the qualifying factors of the successful showman, to which may be added a psychological understanding of his public and the best way of enlisting its support.

The exhibitor's greatest obligation to the producer is to market his wares with courage and foresight for the success or failure of all product will largely depend on the showmanlike way in which it is presented to the ticket-buyers.

Fortunately for us, "picture-going" has become a habit in a million families—we have to strive to make it a habit in every family by better merchandising of films to the public and thus provide a revenue that will adequately repay the colossal investments of the producing companies and bring greater profit to the theatres.

"WE ALL DEPEND ON THE PATRON"

Martin Wronker on I.F.R.'s Policy

MARTIN WRONKER, managing director of I.F.R., is concentrating on films for *showmen*. He says:—

"During the war a boom, beyond all expectations, enabled showmen to set aside economy. The most careful budgeting has now, again, to be synchronised with showmanship.

"Nothing would be more wrong than to reduce the numbers of our staff or decrease their wages.

An Essential Feature

"Showmanship will be an essential item in your budget. Did you not find when you played a re-issue of entertainment value that you pleased both audience and box office? A popular star and good story is by no means exhausted because someone played the film three or six days in the town or district before.

"I cater only for mass entertainment—combined with first-rate copies. I can help you with advertising material to 'stunt' each picture. Yes, Mr. Showman, 'stunt'—to sell it to the public.

"You often hear the word 'independent' renters or 'independent' exhibitors. The word 'independent' is wrongly used. Everybody in this industry is *dependent* on each other, and we all depend on the patron, and the quicker we realise this and act accordingly the greater our chances of success in future."

These were the reasons Mr. Wronker gave for the success of his current releases, **Tom Brown's Schooldays** and **Swiss Family Robinson.**

Reissue Beats First Run

"Tom Brown's Schooldays," he says, took £1,102 when it played in Hull—and when the same film played at the same kinema on its original run it took about £600. That, he says, is proof that reissues, well exploited, pay the exhibitor well.

"DEMOB" *the* BRITISH STUDIOS!

Officialdom needs Prodding: Must Policy Wait on Floor Space?

Says

P. L. MANNOCK

A YEAR ago, when V2s were still dropping and the Rhine attack was suffering a temporary setback, Government departments were in sympathetic touch with film studio interests and their post-war plans of production. They still are. The change to a powerful Labour Government has, as I predicted, not affected Whitehall's attitude, nor has the cessation of fighting.

Like many other industries, ours is demanding a speedier demobbing than is taking place. Constant prodding of officialdom is necessary. That it is productive of results is already proved; and Parliament is alive to the urgency of what is a material issue.

The Government is strenuously resisting the importation of manufactured goods; but a peculiar and significant exception is that of films. Hollywood, now, according to Sir Alexander Korda, back to normal pre-war activity, is on velvet; and at a time when the aim of the post-war world is reported to be not national velvet, but international velvet.

A few weeks ago the motor industry was up in arms at Sir Stafford Cripps' insistence that most of the new cars made in this country must be earmarked for export. All the arguments that apply to cars must surely apply to films. But films are in a peculiar position. They cannot be made for export only. They must cater for the home market as well. Therefore, by adhering to the Treasury's policy of extracting all possible revenue from abroad, the Government cannot help stimulating home consumption in addition, and satisfying a demand which is only being partially met—that of British box-offices.

A Special Claim

HAS the British film special claims for consideration, compared with other industries? I think so. Its value is far more than an economic one. In proportion to its turnover it demands a very small manpower —two or three thousand at most.

As a form of national expression, it is surely more important to-day than at any previous time. All over the world, liberated countries, intensely curious about the British way of life, are thirsting for British films; and the U.S.A. is also extremely interested.

Here I mean, not Hollywood, but the American people.

The prestige of Britain abroad, at present very high, is missing one of the most effective instruments for its maintenance; and although this is partly due to distribution shortcomings, the lack of a proper volume of pictures is the main reason.

British Preferred

IS it not time, however, to encourage and foster, by every normal means, the expression of national ideas among ourselves? If our book and newspaper trades were 80 per cent. American-produced such a situation would hardly be tolerated. Are we going to be content, for years to come, with one British feature in every five?

For too many years there was a stock answer to this question. It was, that British audiences prefer American films; and that any artificial restriction of Hollywood imports would be death to the box-office.

This no longer applies; and it is, indeed, the most astonishing transformation in public taste that the entertainment industry has ever experienced. Fifteen years ago a vast section of the public kept away from kinemas if they knew the film was British. To-day the position is completely reversed. A British picture is not only preferred to an American one of a similar grade, it is preferred to an American picture of a much higher grade.

This fact, which would have seemed fantastic in 1930-35, is the current experience of the showman in 1945.

Up to the Government

TWO reasons may fairly be advanced for this sweeping change of public outlook. First, that in spite of crushing war-time restrictions of every conceivable kind, we have been making pictures of much better quality. Second, that a nation's films reflect a nation's experience.

For six years this country has faced ghastly realities which America has been happily spared. As a result, we see in the American film very little evidence of the grim hardships of total war as it affects the individual citizen; and are therefore inclined (unfairly, perhaps) to be impatient of the comparative remoteness of American life. Such prosperity as we see is apt to appear smug, and many trivialities appear over-stressed and pretentious. This feeling will inevitably fade in the course of the next year or two.

Meanwhile, however, there is an unprecedented demand for British films, which our studios to-day are quite unable to supply. The policy of the Government, we were assured the other day in the House of Commons, is to increase the output of British pictures. That suits us. And we are entitled to submit to the Government that its own policy cannot be carried out while 50 *per cent. of pre-war studio space is still requisitioned. (I quote the recent annual report of the British Film Producers' Association.)*

It is a bitter irony when unprecedented popularity coincides with unprecedented strangulation, and that we are more dependent upon the foreign film for supplies than ever before.

The coming year of 1946, I fear, will be half gone before the Industry gets its former space into active shape. Until then, is it not possible to modify our policy in order to increase the numbers of films made?

I am thinking, of course, of "Cæsar and Cleopatra"; its 80 weeks or so on the floors, and its cost—which is roughly that of the *entire annual output of British films in the* 1920s. A whole programme of feature pictures could have been produced in the time and with the money expended on this single subject.

Extravagant Shooting Time

TWO or three pictures made at this rate would practically squeeze out the rest of British production altogether. Hollywood has not been guilty of such recklessness since "Ben Hur."

Sales overseas must be sales of series *of pictures, not of single pictures, if they are to justify sales organisations abroad. This has been proved over and over again, in America, in the Empire, and on our doorstep in London, where offices exist for the distribution of regular and steady outputs. The British exhibitor, too, is entitled to a wider choice of British films to show under Quota.*

Everything in the studio, it seems, is rationed, except shooting time; and I cannot see why schedules of eight to twelve weeks on the floor should not be the standard, at least until considerable space is pretty well doubled. The old notion that quality is to be identified with cost and time is a superstition that dies hard. It is time it was finally exploded.

Volume is Vital

EXAMINE the subjects announced for 1946 in British studios. Many of them were announced a year ago. How many will come into being by 1947?

That will depend primarily upon the release of floors, the supplies of equipment and the accessibility of materials. All these wait largely on Government concessions. But the Industry can at least consider making the best use of its existing resources, and it must decide whether a volume of production is of primary and vital importance, and organise itself accordingly.

We want more and more pictures, and to get back to the 1939 output the present rate of production must be practically quadrupled.

THE STUDIOS IN WARTIME AND HOW THEY CARRIED ON

A Hard Won Fight Against Shortages, Controls and Quotas

By FRED A. SWANN,

Production Manager, British National Films

British National Studio experts in conference. Left to right: C. N. Davison, purchasing agent, Fred A. Swann, production manager and Miss M. Churchill in charge of wardrobe

WHEN I read that British pictures are better than they have ever been, I wonder if the people who write in this way realise just what that praise implies. For, as well as praising technical and artistic improvement they are also testifying, although they may not know it, to the war effort of the studios.

In the studios we have carried on against a wide and formidable array of difficulties—and somehow we have contrived to improve the quality of our product. That is a matter for pride on the part of all studio personnel. In order to communicate a little of that pride, I should like to tell you of some of the difficulties that have occurred at British National Studios and how they have been met and overcome.

We have, throughout the war, had three main troubles; shortage of labour, which goes for stars as well as artisans and technicians; shortage of consumable materials; and shortages of spares and improved components for our standing equipment.

Government Restrictions

In addition, we have been bound by controls, quotas and a host of other governmental restrictions. Our purchasing department in particular has had to deal with innumerable boards, commissions and controls. Incidentally, we have always prided ourselves upon playing fair with the necessary restrictions. We have not shopped in the black market, but C. N. Davison, our purchasing agent, has used his wide knowledge and experience to make the most of what has been available.

That has meant for him a great deal of travelling and investigation of the most unlikely sources of needed material. One of our greatest headaches has been the constant shortage of timber. At one time we had to take 50 per cent. of our quota in salvage wood; that is, bomb damaged material and similar stuff.

The result has been that we have had to clean the wood and saw it to convenient sizes before we have been able to use it. Gradually we have built up a large salvage department where we not only deal with the bomb damaged material but also dismantle all our disused sets and prepare all the salvageable material for future service.

The search for usable wood has been unremitting. Mr. Davison eventually discovered that cargoes of vehicles from America came over braced by large baulks of timber of varying sizes. This timber is called "ship's dunnage" and is supplied in various sizes. Moreover, it is clean and wholesome material. This, Davison discovered, came into the classification of salvage wood, and therefore he was able to improve the quality of our timber to some extent.

Unfortunately, the supply of ship's dunnage looks like drying up, and it seems that we shall have to revert to bomb damaged material. Another timber trouble, now less often encountered, because the material is far less easy to obtain, is green timber. This is freshly cut British wood, which under studio conditions behaves capriciously.

Under the heat of the studio lights it warps, buckles and blisters, so that a set which may look magnificent when built is almost a public danger within a week. Once, having left a set standing to be used in a subsequent film, we were forced to re-floor the entire structure within the space of two or three weeks.

The other permanent wood problem concerns three-ply, which has become unobtainable. The search for substitutes has been intense and ingenious. Considerable experiment has been conducted, and a wide variety of substitutes tried. Now we have a perfectly satisfactory one; but at the rate of 1s. 3d. per square foot the cost per picture for this most widely used of studio material is almost terrifying.

There are, at first sight, plenty of possible substitutes, but the heat in the studio soon eliminates them; and those which are not discarded for this reason have to be dropped for other reasons, such as inability to take paint or adhesives.

Shortages Send Up Costs

Wallpaper, extensively used in all studios, has become as rare, or rarer than, genuine vintage wine. The studio that has a varied stock of patterns is indeed fortunate. So desperate have some studios become that they actually manufacture their own wallpaper, which, of course, adds considerably to the cost sheet.

Spirit varnish, also widely used, is another scarcity, chiefly because of the shortage of methylated spirit.

The seriousness of a shortage of this kind is illustrated by the fact that if a dance floor set is being used before lunch and it is required in the afternoon for shots featuring the principal characters, it is possible to have the floor varnished during lunch and to return within an hour to find it dry and ready for use--if you have the right kind of varnish. But if you haven't, there will be a delay of at least an hour—and even three or four minutes' delay can cost quite a lot of money.

Gold, aluminium and silver paint have also been extremely difficult to obtain, and only the most resourceful of purchasing specialists have been able to secure reasonable stocks. When Mr. Davison came in saying that he had bought a large quantity of gold paint, not so long ago, we were horrified at the price, but more than glad that he had secured the paint.

Hessian, indispensible to a studio for its myriad uses in set construction, floor dressing and as a base for wall paper, has fortunately not been too difficult to obtain, but scenic canvas has been a problem, which we have finally solved with the discovery of a useful substitute. This, however, has a six months' time lag for delivery.

Material Difficulty

These examples give a good idea of the material difficulty. Standing equipment, such as cameras and similar apparatus, are items that have had to do duty all through the war, without any new replacements except those that have been manufactured by the camera engineers.

In our studios, Moray Grant has maintained five cameras by the simple method of pitting his skill and resourcefulness against the unrelenting ravages of wear-and-tear. Sometimes he has had four out of five cameras waiting his attention, but he has kept us going.

We have had a new camera sanctioned, on order and paid for for two years. A new sound channel has been ordered almost as long. We are still waiting. Projector lamps are so scarce that studios borrow from each other. One of the two major manufacturing companies who produce these lamps are now so short of staff that its output is restricted to four per month.

Raw stock difficulties and the quality of carbons to-day are too well known to need comment in this article.

The wardrobe department has its own special—and very formidable—problems. An official return has to be made of every costume used in any given film. The wardrobe

Continued on page 158.

To Promote a Good Film

YOU MUST BE A STUDENT OF PSYCHOLOGY

says DEL GIUDICE

Creative Talent Requires Greatest Measure of Possible Freedom

I HAVE often been asked to put on record my formula for the production of a good film. In yielding to the temptation for this special issue of the KINE., let me say first of all that I do so not in any spirit of boastfulness but because I believe it is worth stating one elemental truth.

It is this: to promote a good film you must be a student of psychology. No one who is not experienced in human feelings and attitudes of mind should be permitted the responsibility of film production. For how, without that experience, is it possible to judge the essential values of the material in which we work?

Everyone in our business knows that financial success is not necessarily synonymous with artistic success. Those who would reach for artistic achievement in a film must be aware above all other things of the manner in which the sensitive react to interference. And writers, craftsmen, actors and artistes are sensitive: who shall blame them?

Recipe for Success

I believe very strongly that a good film cannot be produced unless creative talents are given the greatest possible measure of freedom of expression. It is my personal experience, and that of many others I have consulted, that this is the basis of achievement in production.

If this point is conceded I would go on to say that of all those involved in the making of a film the greatest attention must be given to the selection of a director; and when he has been chosen the utmost consideration must be given to his views.

A film may have a first-rate producer, but if the director is not brilliant and capable it will be a bad film. A film may have a first-rate director, but if he is not left alone in much of his work all the value of his creative inspiration can be dissipated.

A great producer will always make his director feel that he is working without interference and enjoying the greatest possible freedom.

Having progressed thus far it now becomes necessary to see that the director works in a happy atmosphere and in ensuring this nothing is more important than the choice of unit personnel. The wise producer will never make the mistake of imposing upon the director people with whom he finds it difficult to work. It is easy to dismiss all this as trivial, but in the business of film making we know that simple likes and dislikes have a great effect on the ultimate product.

None of us is alike. Each of us has a personality different in some aspects, and frequently in many, from his fellows. It is very rare that a good film will come from an unhappy atmosphere and a combination of people antagonistic to each other.

Significance of the Story

And one further word—a personal word—about that all-important thing, the story. It is a good thing we do not all think alike. Going to the pictures (like life itself) would be a very dull business if we did. Nevertheless, it remains my own conviction that while the programme of any film-producing company should be varied enough to include an occasional piece of fun, and now and again a thriller, the framework should be firmly based on stories that will not only be good entertainment in themsel but which will have some sign cance and perhaps help to sha the world towards those objecti which we all desire to see achiev

The Producer's Obligation

As I see it, this is the only w to justify our continued existen independent of State control direction: in return for our fr dom we have to observe certa moral obligations.

The first of these is an acceptan of the view that the film is too i portant a medium of expression any nation to permit its use individuals in an anti-social w Since it is not very helpful to negative about these matters. me say that I interpret this to me that my duty is the production films which will be enjoyed audiences and yet not forgotten t minutes after the show.

New Series of British Travel Shorts

THE production of a new type of British short subjects is announced by Ronald Haines, managing director of British Foundation Pictures, Ltd.

His view is that these entertainment shorts have too long been occupied with the industries, the zoos and scenery of Britain. He believes the public wish to see where and how other people live, their customs, traditions, music, art, and general way of life.

This is what Haines proposes to do in a new series of films he now planning.

He has scheduled the producti of 25 to 30 subjects annually.

In order to implement this p gramme, Mr. Haines has purchas a twin-screw motor yacht "Cli in which he, accompanied by M Haines, will visit the vari countries from whom faciliti already been obtained. A ca be carried to enable the journey to selected inla tions.

THE STUDIOS IN WARTIME AND HOW THEY CARRIED O

mistress is required to state of what it consists, whether it will be obtained from stock, borrowed, hired or purchased new, the coupon value where appropriate, and other details.

Her return is rigorously checked. The Board know exactly what costumes are among the studio stock. A suggestion will perhaps be made that one of these could be used instead of a new one. We may be able to contest this, especially if a star is involved, but often we have to accept a coupon cut without hope of appeal.

Our Miss Churchill not only copes with this, but also with the acute shortage of materials in a day when even such indispensables as lace, net, and stockings are so drastically restricted. Only a typical British resourcefulness carries her through.

Continued from page 157

The personnel angle I have left until last because it is a problem which, to some extent, is becoming easier. For most of the war we have found it extremely hard to get skilled plasterers, carpenters and painters. The difficulty to-day, now that men are being released from the Services, is that they are wanted for housing. Even with this priority demand, however, there is some improvement.

Even with stars we have had our problems. There has been a shortage of front-rank players, and the boom in the theatre has been so powerful that very many of our players have had to rush back to town for matinées and evening shows. Our obligation to get them back on time has therefore resulted in a second, but serious problem, that of transport, for it has been by no means easy to p cars and petrol for this purpose.

I have had to devise schedules that allow for two stars to leave the studio for se matinées on different days and attend evening shows. And yet with we have rarely been more than two days on a schedule for a picture.

The reason for this, I think, is that we had to organise our business to meet exigencies of war time. We have ration our methods. We rely greatly on a scr prepared that a film can be shot w minimum of additions and the fewest re-takes. In our case, I feel that this org tion has been successful in that we hav economically pictures that have enjoy popular success.

★

BEST WISHES FOR 1946 FROM THE DIRECTORS OF TWO CITIES FILMS

29–1[illegible]9-162

TWO CITIES

Outstanding Successes

Noel Coward's
IN WHICH WE SERVE

Leslie Howard's
THE GENTLE SEX

THE LAMP STILL BURNS

David Niven
THE WAY AHEAD
Directed by Carol Reed

Anatole de Grunwald's
THE DEMI PARADISE

THE WAY TO THE STARS

Laurence Olivier's
HENRY V

Jeffrey Dell's
THE FLEMISH FARM

Bernard Miles'
TAWNY PIPIT

Anatole de Grunwald
and Terence Rattigan's
ENGLISH WITHOUT TEARS

Louis Golding's
MR. EMMANUEL

Jeffrey Dell's
DON'T TAKE IT TO HEART!

Jill Craigie's
OUT OF CHAOS

Noel Coward's
THIS HAPPY BREED

BLITHE SPIRIT

FIFTEEN HANOVER SQUARE

FILMS LIMITED

Productions Completed

Sally Gray and Michael Wilding in Compton Mackenzie's romantic novel

CARNIVAL

Directed by
Stanley Haynes

* * *

Phyllis Calvert and Eric Portman in a great psychological drama

MEN OF TWO WORLDS

Directed by Thorold Dickinson in Technicolor
Produced by John Sutro

* * *

Lilli Palmer,
Albert Lieven,
Cedric Hardwicke, and
Gladys Cooper in Stefan Zweig's famous story

BEWARE OF PITY

Screenplay by
W. P. Lipscomb
Directed by
Maurice Elvey
Produced by
W. P. Lipscomb and
Maurice Elvey

* * *

Peter Willes in

THE WAY WE LIVE

Written and Directed
by Jill Craigie

* * *

E ONDON W.1 MAYFAIR 1227

Films to Come

Daphne du Maurier's

HUNGRY HILL

Director Brian Desmond Hurst
Producer William Sistrom

F. L. Green's

ODD MAN OUT

Director Carol Reed

C. B. COCHRAN

Based on the life-story of this great showman

MASK

Producers Thorold Dickinson and Richard Vernon
Director Thorold Dickinson

Eric Portman in

BYRON

Script By Terence Young and Peter Quennell
Producer and Director Terence Young

LAURENCE OLIVIER'S Production

THE TRIAL OF MADELINE SMITH

Based on famous Scottish Murder Trial

Anatole de Grunwald's

THE DANDY

Based on the life of Beau Brummel
Director Anthony Asquith

Eric Ambler's

OCTOBER MAN

Director Roy Baker

TOP SECRET

Director Peter Ustinov
Producers Peter Ustinov and George Brown

TALLYRAND

By Duff Cooper
Director Jacques Feyder

MARLBOROUGH, his LIFE and TIMES

By the Rt. Hon. Winston S. Churchill, C.H., M.P.
Film Treatment by Dallas Bower and Val Gielgud

JOANNA

Film adaptation of "Hudson Rejoins the Herd"
Script by Claude Houghton
Director Charles Saunders

And other subjects from: W. P. LIPSCOMB, MARC ALLEGRET, JOHN & ROY BOULTING

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TECHNICOLOR

1945 FEATURE PRODUCTIONS

"A THOUSAND AND ONE NIGHTS"	Columbia
"HARVEY GIRLS"	Metro-Goldwyn-Mayer
"YOLANDA AND THE THIEF"	Metro-Goldwyn-Mayer
"STATE FAIR"	Twentieth Century Fox
"DOLLY SISTERS"	Twentieth Century Fox
"NIGHT IN PARADISE"	Universal
"THE SPAINISH MAIN"	R.K.O.
"UNCLE REMUS"	Walt Disney
"THE TIME, THE PLACE AND THE GIRL"	Warner Bros.
"BANDIT OF SHERWOOD FOREST"	Columbia
"KITTEN ON THE KEYS"	Twentieth Century Fox
"DUEL IN THE SUN"	Vanguard Films
"THE YEARLING"	Metro-Goldwyn-Mayer
"LEAVE HER TO HEAVEN"	Twentieth Century Fox
"FRONTIER GAL"	Universal
"THE KANSAN"	Columbia
"KID FROM BROOKLYN"	Trinity-Goldwyn
"EARLY TO WED"	Metro-Goldwyn-Mayer
"ENCHANTED VOYAGE"	Twentieth Century Fox
"SMOKY"	Twentieth Century Fox
"NIGHT AND DAY"	Warner Bros.
"BLUE SKIES"	Paramount
"CONCERTO"	Republic
"HOLIDAY IN MEXICO"	Metro-Goldwyn-Mayer
"CANYON PASSAGE"	Universal
"CENTENNIAL SUMMER"	Twentieth Century Fox
"THE CALIFORNIAN"	Paramount
"CITY OF FLOWERS"	Twentieth Century Fox
"SILVER LINING"	Warner Bros.
"FIESTA"	Metro-Goldwyn-Mayer
"AL JOLSON STORY"	Columbia
"THREE LITTLE GIRLS IN BLUE"	Twentieth Century Fox
"IN OLD SACRAMENTO"	Republic
"SHOCKING MISS PILGRIM"	Twentieth Century Fox
"MEN OF TWO WORLDS"	Two Cities Films
"CAESAR AND CLEOPATRA"	Independent Producers
"A MATTER OF LIFE AND DEATH"	Independent Producers
"LONDON TOWN"	Wesley Ruggles

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1945
PRODUCTIONS

JAMES MASON • ANN TODD

in

The Seventh Veil

Original story and screen play by Muriel and Sydney Box

MICHAEL REDGRAVE • VALERIE HOBSON
FLORA ROBSON

in Daphne du Maurier's

The Years Between

Screen play by Muriel and Sydney Box

SYDNEY BOX

PRODUCTIONS

RIVERSIDE STUDIOS ★ LONDON ★ ENGLAND

1946

PRODUCTIONS

JOAN GREENWOOD

[redacted]

BASIL RADFORD • NAUNTON WAYNE
in

No Ladies, Please!

Original story and screen play by Muriel and Sydney Box

ANN TODD • ERIC PORTMAN
in

Daybreak

Original story by Monckton Hoffe

ANN TODD
in

A Castle in Spain

in Technicolor

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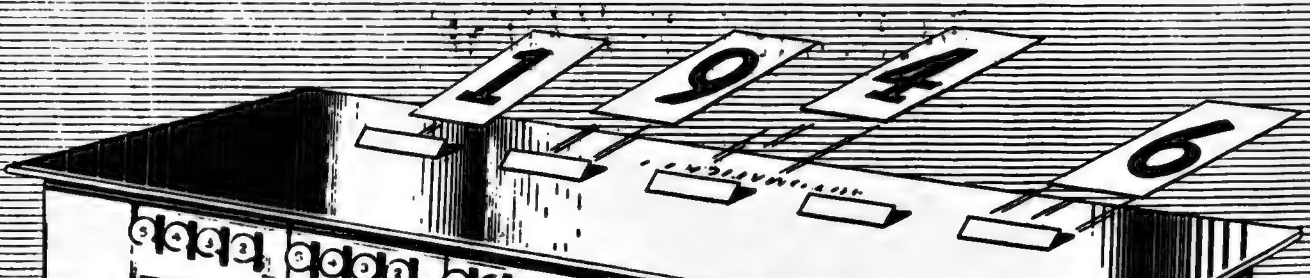

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SALUTE T

"...Ann Todd, that lovely woman of infinite acting talent gets her true reward .... a bouquet of my very special dark red roses to Ann Todd for demonstrating once again that her talent and loveliness are the precious fabrics of which screen dreams are fashioned ..." EWART HODGSON, *News of the World.*

"... if there were any Oscars in Britain, Ann Todd would get one for a triumph in technique. In many respects she is better than Bette Davis."
DENIS MYERS, *Sunday Pictorial.*

"Personality of the week—I can see Ann Todd being hailed for her work in *The Seventh Veil* as a British Bette Davis ... will somebody please remember that Ann Todd is the British Ann Todd and the film a British Picture?"
NORAH ALEXANDER, *Daily Mail.*

"A star is born .... a dramatic actress as vital as Bette Davis. Her name? Ann Todd ..... her performance in *The Seventh Veil* has raised her to stardom."
MAURICE COWAN, *The People.*

"Ann Todd, with her pale beauty, dark, dramatic eyes and sensitive mouth, reminds me of the Bergner and Luise Rainer type; but I find her much more restful and convincing."
JYMPSON HARMAN, *Evening News.*

"Miss Todd's work is a revelation ... the finest performance of her career."
REG WHITLEY, *Daily Mirror.*

"Ann Todd's brilliance ....."
ERNEST BETTS, *Daily Express.*

"Ann Todd arrives fully fledged as an actress of great ability, intelligence and beauty."
Spectator.

"Miss Todd is charming ....."
ELSPETH GRANT, *Daily Sketch.*

"We discover our own Ann Todd ..... this film uncovers for us a British artist who, while she has had wide experience on both stage and screen, has never until now shown what a really great artist she is ... now she emerges as one of our foremost dramatic artists."
LIONEL WILLIAMS, *Sunday Express.*

"... this is Ann Todd's film ... never has she looked so lovely or acted so convincingly ..."
MOORE RAYMOND, *Sunday Dispatch.*

Miss Todd and Mr. Bennett are both under contract to
Sydney Box

TO THE NEW STAR

"... film success of the week is Ann Todd. She jumps into her deserved place as front-rank star in *The Seventh Veil.*" COMPERE, *Evening News.*

"Ann Todd plays well and sensitively." HELEN FLETCHER, *Sunday Graphic.*

"... beautifully acted by Ann Todd ..." C. A. LEJEUNE, *The Observer.*

"Miss Todd achieves a remarkably convincing effect of 'teen age charm as the pig-tailed schoolgirl." *Sketch.*

"... Ann Todd's lovely performance ..." MATTHEW NORGATE, *Sunday Chronicle.*

"... admirably acted by Ann Todd ..." RICHARD WINNINGTON, *News Chronicle*

'Ann Todd declares herself in this brilliant psychological drama as one of England's foremost screen artists. Her performance is at once restrained and forceful and endowed with very human feeling." *Picturegoer.*

"Ann Todd lends elegance to genius." *The Times.*

"Beautifully played by Ann Todd." JOHN GRIME, *Daily Express.*

"Ann Todd is a great personality." KAY QUINLAN, *Empire News.*

"The characterisation of Ann Todd is a revelation. She acts with depth and charm and plays with complete conviction as Francesca." *Kinematograph Weekly.*

AND TO THE NEW DIRECTOR

A polish of direction that makes it shine like a jewel. *Evening Standard.*

No small distinction in the space handling of the love passages .... smooth, competent .... held me for every moment of its running time and defines British box-office basis. *News Chronicle.*

Imaginatively directed by Compton Bennett. *Observer.*

Subtle and showmanlike direction ... flawlessly composed .... brilliantly expressed .... a real artistic achievement. *Kine Weekly.*

Sydney Box and Compton Bennett have made a picture of which British studios may well be proud. *Sunday Express.*

American audiences should revel in this top film directed by newcomer Compton Bennett. *Motion Picture Daily, New York.*

English charm and taste and Hollywood skill ..... more British films like *Seventh Veil* and we'll beat Hollywood at its own game. *Sunday Graphic.*

As smooth a piece of popular entertainment as our studios have turned out for a long time .... I look forward to the next film made by Compton Bennett. *Spectator.*

Direction on a high level. *What's On.*

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BRITISH NATIONAL'S FACTS, NOT CLAIMS

SPEED UP PLANS AND POLICY OF DEVELOPING NEW TALENT

Louis Jackson Looks to the Future

BRITISH NATIONAL is making no extravagant claims that its product for 1946 is greater than anything the trade has seen in history. The directors believe that a picture that is oversold is invariably a disappointment, so they plan to let the pictures speak for themselves and let any praise they receive be a result of merit rather than ballyhoo.

With the reorganising, under the supervision of Executive Producer Louis Jackson, of the National Studio, a process that has been going on for some months, a distinct improvement in the company's product has been apparent. This improvement has been borne out at the box-office where recent subjects like **Waltz Time**, **Murder in Reverse**, and **Latin Quarter**, at its recent West End showing, have been having a highly successful run. It is the firm's aim to ensure that this improvement will be maintained and exceeded in each subsequent picture.

A Regular Output

The company's main object will be to guarantee Anglo-American customers a regular supply of consistently good subjects with a large quota of outstanding ones like **The Lisbon Story**; **Trojan Brothers**, **Meet the Navy**, and **Song of Romance**, in which it is hoped to feature the stars of **Waltz Time**, Carol Raye and Peter Graves, in Technicolor.

Plans for 1946 are still incomplete, because a new sound stage is in course of construction, and when this is completed production will be considerably amplified and accelerated. It is then planned to add a further series of subjects to the present production schedule.

The shortage of stars has been one of this company's, in fact of every company's, greatest headaches during 1945. When possible, established stars with guaranteed box-office names will be used. People like Patricia Burke, David Farrar, Bobbie Howes, Peter Graves, Carol Raye, Barbara Mullen, Anne Ziegler, Webster Booth and Richard Tauber will all be featured in the 1946 releases.

Louis Jackson has also completed plans to discover and exploit new talent and is working on a scheme, once the additional sound stage is completed, for developing and building up artistes of promise. This will extend also to writers and directors.

A case in point is Montgomery Tully, well known as a writer and also as a director of documentaries. Producer Jackson was impressed with his work and gave him his first big chance with William Hartnell in **Murder in Reverse**, with results that are now box-office history. Tully, therefore, is to be given the opportunity of directing **Punch Drunk**, a new subject due for production early in the new year.

Yet another instance is Alfred Travers, who has his first chance on a feature subject with **Meet the Navy**, the all-Canadian Naval show currently in production down at Elstree.

Trojan Brothers is the first of two subjects completed and ready for almost immediate trade screening. This film version of the best seller by Pamela Hansford Johnson tells the story of a variety act in which David Farrar and Bobbie Howes are the front and back legs of a horse, and Barbara Mullen, wife to Bobbie in the picture, is the third part of the act.

Society Girl Role

Patricia Burke appears in her first screen role as a scheming society girl with whom Farrar falls in love. Lesley Brook and David Hutcheson have leads in this picture

Patricia Burke as Gabrielle Girard in British National's LISBON STORY

Philip Kay, the boy, Mr. Relph (owner of "Fleet"), Harry Welchman and dog "Fleet" photographed during the shooting of LOYAL HEART (British National)

Loyal Heart, the second of the two, is an outdoor subject filmed almost entirely among the lakes and fells of Cumberland. Produced and directed by Oswald Mitchell, the picture is a fictional story of a sheepdog and the feud between two sheep farmers, played by Percy Marmont and Beckett Bould. "Fleet," a genuine Border collie and working sheepdog, has the title role.

All the Lakeland beauty spots are used as backgrounds against which the picture is played, and a unit spent two summers ensuring that the lakes should be seen at their most beautiful and best.

Harry Welchman has a leading part as the kindly Squire Sir Ian. Other important roles are played by Percy Marmont, Eleanor Hallam, Beckett Bould, Valentine Dunn, the boy Philip Kay, and James Knight.

The outstanding musical success of the war was George Black's London Hippodrome production of **The Lisbon Story**, a musical play that finally established Patricia Burke as a leading musical comedy actress. Wherever **The Lisbon Story** has played in London or the provinces it has broken all records and obviously bidding for the film rights was exceptionally keen. It was with pride, therefore, that British National was able to announce that it had secured the right to make a film of the story.

Paul Stein Completes

Paul Stein completed the shooting a few weeks back, and an early trade show is being arranged. Starring with Patricia Burke is David Farrar, the team which made such an impression in **Trojan Brothers**, while other leads are played by Walter Rilla and Lawrence O'Madden. Richard Tauber has a special starring role and sings some of the famous numbers from the show, and others in the cast include Austin Trevor, Paul Bonifas, Ralph Truman, Harry Welchman, Noele Gordon and Martin Walker.

Yet another great Hippodrome success was the all-Canadian Naval show **Meet the Navy**. In London, the Provinces, in Canada and all over Europe, this Services revue has been an outstanding record breaker. Now British National bring it to the screen with its original all-Canadian cast. Incidentally, it will build up to a spectacular finish in which the Coney Island and other sequences are in Technicolor.

Stars in the Making

At least four new stars are said to have been discovered in Lionel Martin—an artiste of the James Stewart type, Robert Goodier, who is claimed to be another Brian Donlevy, a coloured comedian Percy Raynes—another Rochester and a brilliant Boogie Woogie pianist—and Bill Oliver, who is the big, tough, Victor MacLaglen-type.

It is being directed by Alfred Travers.

Lore and Maurice Cowan, who wrote that record-breaking success, "I Live in Grosvenor Square," have recently completed a play with music called **Song of Romance**, and present plans are to put it on the floor at Elstree immediately following **Meet the Navy**.

It will be filmed entirely in Technicolor, and will star Carol Raye and Peter Graves, who made such a hit as the lovers in **Waltz**

Continued on page 172

ASSOCIATED BRITISH AMBITION

FILMS FOR THE WORLD MARKETS IS TARGET FOR 1946

Atomic Bomb Story Strikes Topical Note

ASSOCIATED BRITISH will enter the New Year fully confident that their forthcoming productions, part of the company's long-term policy to make outstanding films with all-star casts and well-known stories, will have an important place in the world markets and will justify the important position that the organisation holds in the British film industry.

In announcing the Associated British line-up for 1946, William Moffat, managing director of Pathe Pictures, world distributors of Associated British products, recalls that a big scheme of co-ordination of all departments has taken place during the past year.

The formation by Associated British of a talent spotting department under the direction of Bob Lennard, has resulted in the signing on long-term contracts of several outstanding newcomers. Notable among these are Muriel Pavlow, who was given the leading feminine rôle in "Night Boat to Dublin," and Helen Shingler, 25 years old, blonde and husky voiced, who plays the rôle of Rowena in **Quiet Week-End**.

A Strong Team

Together with Barbara White, already under long-term contract, and Derek Farr, who was immediately placed under contract on his release from the Army, these four constitute the nucleus of a strong team of potential star material.

The scenario department has been considerably augmented under T. J. Morrison and three pre-war members of the department have rejoined the company. Doreen Montgomery, who wrote the film scripts of "The Man in Grey," "Fanny by Gaslight" and "Love story," is now assisting with **She Died Young**, based on the novel by Alan Kennington, and Dudley Leslie. J. Lee Thompson, who wrote "Murder Without Crime," completes this trio.

Others whose services have been enlisted are Robert Hall, who joined Associated British in 1942, Stephen Clarkson, F. Gotfurt and Walter Summers. Altogether eight well-known writers are working on screenplays for future production.

Atomic Bomb Story

First on the list for early screening is the completed **Night Boat to Dublin**, written and directed by Lawrence Huntington and starring Robert Newton with Muriel Pavlow as his leading lady, supported by Guy Middleton, Raymond Lovell, Herbert Lom, John Ruddock, Laurence O'Madden, Marius Goring and Valentine Dyall.

Art directors David Rawnsley and Charles Gilbert created studio records for size and detail when they erected the many big sets for this film. The scenes include a reproduction of the actual Dublin Night Boat, the interior of the Tower of London, set-piece reproducing the vestibule of Dublin's biggest and most famous hotel, and even larger and more ambitious are the monastery scenes.

Missing Scientist

Briefly the story concerns the sudden disappearance of a Swedish scientist brought to England by the British Government to work on the much-sought-after Atomic Bomb. When he mysteriously disappears the Government suspect that he has been kidnapped, and a team of British intelligence officers, played by Robert Newton, Guy Middleton and Laurence O'Madden, follow the chase to Dublin. Then follows a train of humorous, romantic and thrilling scenes.

The next outstanding production is the screen version of **Quiet Week-end**, the record-breaking play by Esther McCracken, which **Warwick Ward has produced with Harold French as director.**

From Stage to Film

Leading rôles are played by Derek Farr, Barbara White, Frank Cellier, George Thorpe and Marjorie Fielding, the last three playing their original stage parts. Newcomer Helen Shingler will be seen as the sophisticated "woman about town" who shocks the quiet country folk, and Josephine Wilson also has an important rôle as Mary, whose hand in marriage is earnestly pursued by Frank Cellier.

The story is of the family who decide to flee from the worries of the city and have a "quiet weekend" at their country cottage, but the week-end turns out to be anything but quiet, and romance and comedy help to play their part in making the picture highly entertaining.

Highlight of productions waiting to go on the floors is the screen adaptation of "Newhaven-Dieppe," the popular novel by Georges Simenon, the famous French writer.

Muriel Pavlow, leading lady to Robert Newton in the Associated British thriller, NIGHT BOAT TO DUBLIN

Central figure in the story is Maloin, a signal man, who from his lonely observation post can look down into the great port below him. One day his quiet life is shattered when he becomes involved in an intense drama.

Also waiting floor space is the film version of the Francis Brett Young story, **Mr. Brother Jonathan**, **The Master of Ballantrae**, by Robert Louis Stevenson, and **She Died Young**, by Alan Kennington, author of **The Night Has Eyes**.

Just another fishing story told by George Thorpe to Frank Cellier in QUIET WEEK-END (Associated British) produced by Warwick Ward and directed by Harold French

Strong in Story Material

BRITISH NATIONAL PLANS—Continued

Time. The picture is set back in the easy-going days before the last war when King Edward was on the throne.

As a talkie and a silent, the former made by Victor Saville and the latter by Graham Cutts, **Woman to Woman** was an all time record breaker. Exhibitors who remember the tremendous sensation both these subjects proved will be more than interested to hear that British National plan to include another version in their 1946 schedule.

Stars and director have yet to be fixed.

Following their success in **Waltz Time**, Anne Ziegler and Webster Booth agreed to star in a new musical for British National called **Laughing Lady.**

Caryl Brahms and S. J. Simmons wrote one of the most uproarious books of the year in **No Nightingales**, an hilarious story about two ghosts and their adventures throughout the centuries.

Montgomery Tully, who made **Murder in Reverse**, is completing the script of a boxing story called **Punch Drunk**, a subject which he will direct with probably Jimmy Hanley heading the cast. Finally, Gay Trent's fine novel **Home is the Soldier** is to be made into a British National subject.

As already mentioned, a number of further subjects are in preparation, but the few outlined above will give exhibitors a pretty good idea that when 1946 is out British National will have a long line of box-office hits to look back upon.

GAINSBOROUGH IS CONFIDENT

SEVEN MAJOR FEATURES ARE ALREADY SCHEDULED

Ostrer's Programme of World-wide Appeal

Dornford Yates Thriller

Anne Crawford with Dennis Price in Gainsborough's adaptation of the late Lady Eleanor Smith's best-selling novel CARAVAN

THE confidence with which executive producer Maurice Ostrer regards 1946 is surely justified in view of the record-breaking successes achieved by the Gainsborough team, whose films, such as "Madonna of the Seven Moons," "I'll Be Your Sweetheart," "They Were Sisters," and "The Wicked Lady," have swept the box-offices of the country.

It will be seen from the following brief summary of the Gainsborough 1946 programme that a clearly defined policy of continuity in production has been worked out and that it embraces ambitious plans for the popular rota of stars, including Stewart Granger, Patricia Roc, Phyllis Calvert, Anne Crawford, Jean Kent and Michael Rennie. This procedure is in line with the policy adopted by Maurice Ostrer, who adheres to his hitherto overwhelmingly successful plan of producing economically budgeted pictures which are certain of recouping themselves handsomely within the kinemas of this country.

World Records Broken

Not only have the first three of the subjects mentioned above broken local records for British films and war-time records for world films, but **They Were Sisters** has in several provincial cities broken all-time world records!

The programme of seven films scheduled by Maurice Ostrer for 1946 promises to carry on the Gainsborough tradition of successes. The range of subjects varies from the romantic story of Paganini—the greatest violinist in history—in **The Magic Bow** to the tough, open-air story of the diamond boom in South Africa of **Diggers Republic**, or the human study of a woman who believes money is everything until she discovers that, after all, "the best things in life are free" in **The Root of all Evil.**

Stars, directors and producers to be associated with this programme are members of the same Gainsborough team which was responsible for the box-office hits of the past twelve months.

Already acclaimed as an overwhelming box-office success in the West End of London, **The Wicked Lady**, which heads the list of Gainsborough's New Year releases, stars James Mason and Margaret Lockwood with Patricia Roc. It was directed by Leslie Arliss and produced by R. J. Minney, and its success has proved to the satisfaction of the producers and exhibitors that the public love films of this type—romantic, stirring melodrama with an authentic and colourful historical background.

The first new presentation in 1946 will be the adaptation of the late Lady Eleanor Smith's best-selling novel, **Caravan**, which Harold Huth produced with Arthur Crabtree directing. Starring Stewart Granger, Anne Crawford and Jean Kent, with Robert Helpmann and Dennis Price featured, this vivid story of Spain in the nineteenth century has colour, life, tragedy and an exceptionally beautiful background, with a wealth of music, dancing, and romantic adventure.

The Maestro's Romance

Another nineteenth century period story follows—**The Magic Bow**, directed by Bernard Knowles and produced by R. J. Minney. Adapted from Manuel Komroff's novel of the same name—a romance of Paganini, the film has in addition to the fascinating background of Italy at this time, the magic music of Yehudi Menuhin, the world's greatest living violinist, who recorded all the music for the film personification of Paganini by Stewart Granger. Phyllis Calvert is co-starred as the aristocratic girl with whom the peasant-born Paganini falls in love. Starring also is Jean Kent, elevated to star rank in **Caravan** and playing her second great role as Bianchi, the Italian girl who becomes a great singer and eventually marries Paganini. Other interesting casting includes Dennis Price, Cecil Parker, Marie Lohr and Stewart Rome.

Another subject planned for early production at Shepherd's Bush is an adaptation of J. S. Fletcher's novel, **The Root of All Evil**, which will be produced by Harold Huth. Brock Williams, Gainsborough script editor, is to make his directorial debut with this production.

1945 Discovery

Tentative casting for this unusual story includes Michael Rennie, Gainsborough's 1945 discovery of **I'll Be Your Sweetheart** and **The Wicked Lady**, and Dennis Price, who has done excellent work in **A Place of One's Own** and **Caravan.**

The story opens on an English farm, where Jackie and Rushy, two sisters, struggle to make a living for their father and themselves. Jackie, the heroine of this very human tale, is ambitious and believes that money and then more money is the key to happiness.

With this belief she rejects the love of an honest farmer who tries to teach her that all the beautiful things in life can be experienced without riches. She sets up her own business, prospers, is jilted by a business rival's son, ruins his father, makes a fortune out of oil discovered on land she has been tipped off to buy cheap, has an affair with a wealthy mining engineer, and, finally, after the oil field has caught fire and many people are injured, gives up her money and goes back to the land and the faithful farmer.

Following **The Root of All Evil** is an exciting subject with an open-air adventurous background called **Diggers Republic.** This film, to be directed by Leslie Arliss and produced by Harold Huth, is based on an original story by Roger Bray, and describes the adventures of a young Able Seaman Stafford Parker (a real-life character) who deserted from the Navy and went to South Africa where for ten days he became President of the Diggers Republic in the diamond mine boom of the last century.

The Navy in Pursuit

Before Parker can become established, however, the British take over the diamond mining district and he is forced to flee before the Navy catch up with him. Tentative casting suggests Stewart Granger as the seaman, with Patricia Roc and Jean Kent also starring. It is hoped that much of the work on this film will be done in South Africa.

Another subject of exceptional interest which promises to carry on the fine Gainsborough tradition of romance and high adventure is an adaptation of Dornford Yates's book **She Painted Her Face.** This story, which is to be produced by R. J. Minney, is intended as a vehicle for Gainsborough's new star, Michael Rennie, with whom Jean Kent will be teamed for the first time.

A Popular Story

The story of "She Painted Her Face" is as full of excitement and thrills as a John Buchan thriller, and describes how a young English reporter, coming into possession of some jewels and a secret, sets off for Europe, where he becomes involved with a castle, a beautiful princess to be rescued, and an extraordinary old character, the Duchess, who gives the story the title.

In the Highlands

Two more subjects which have been planned for Gainsborough's 1946 programme with a view to starring Stewart Granger are **Rob Roy**, the classic novel of clan fighting in the highlands of Scotland, and a still-untitled mystery story.

While like the majority of other industries the production side of our Trade has been going through some of the most trying times, Gainsborough studios have been going quietly and calmly ahead with the job of picture making. The New Year will see a continuance of this policy and increased activity as the war time difficulties of space and equipment are overcome.

TWO CITIES' YEAR OF ACHIEVEMENT

FOURTEEN UNITS TO CARRY OUT NEW PROGRAMME

But All Depend on Studio Space Becoming Available

OUR STUDIOS HAVE ACCOMPLISHED MUCH DURING THE PAST WAR YEARS AND TWO CITIES FILMS, DESPITE OLD EQUIPMENT AND WAR DIFFICULTIES, HAS MADE FILMS COMPARABLE WITH ANY FOREIGN PRODUCT.

Looking back, production has covered a pretty wide field: Noel Coward's **In Which We Serve**, a tribute to the Navy. **The Gentle Sex** showed English womanhood at war, and **The Lamp Still Burns** paid homage to the nurses. **The Demi-Paradise** and **English Without Tears** appealed to kinemagoers who like their entertainment light and frothy, and for those partial to satire came **Don't Take it to Heart.**

Outstanding Attractions

For the more serious-minded there were such outstanding films as **This Happy Breed** (in Technicolor) and **The Way Ahead. Mr. Emmanuel** gave the public an insight into Nazi Germany without the usual melodramatic ballyhoo generally accompanying such films. For the country lover and the peoples abroad who wanted to know what our English countryside was like there was **Tawny Pipit.**

Two Cities' first prestige film in Technicolor, **Henry V**, proved beyond doubt that Shakespeare should be filmed in the country of Shakespeare's birth.

A creditable array of past successes with something for all tastes. And in the year that is gone two more successes, widely different in subject and appeal, were enthusiastically acclaimed not only in the country of their production, but in America. These were Noel Coward's delightful drawing-room comedy **Blithe Spirit**, and Anatole de Grunwald's moving story of the Anglo-American Air Forces, **The Way to the Stars.**

Three Premieres

In the New Year Two Cities will premiere three more productions. **Carnival**, from Compton Mackenzie's romantic novel, with stars Sally Gray and Michael Wilding, directed by Stanley Haynes. **Beware of Pity**, from Stefan Zweig's great emotional story, set against a background of pre-1914 Bohemia.

This stars Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper and was directed by Maurice Elvey and produced by W. P. Lipscomb and Maurice Elvey. And lastly, Thorold Dickinson's **Men of Two Worlds**, a Technicolor film in the epic class.

An original story from the pen of Joyce Cary, this psychological drama is laid in East Africa and almost three years were spent in making the film.

Two topline British stars, Phyllis Calvert and Eric Portman, have the leading rôles, supported by Robert Adams as the leading African character, Kisenga; Orlando Martins as the witch doctor, Magole; Arnold Marle, distinguished Czech actor, as Professor Gollner, and Cathleen Nesbitt as a globe-trotting novelist.

Two Cities' production line-up for 1946 is an ambitious one, and while it is not possible to give actual subjects and starting dates, since these must be contingent on available studio space, here are some of the stories and the writers, directors and producers who will bring them to the screen.

Fourteen units will carry out the schedule, headed by Laurence Olivier, Carol Reed and Thorold Dickinson. Another unit consists of Anatole de Grunwald, Terence Rattigan and Anthony Asquith. Peter Ustinov will co-produce with George Brown and also direct a Radar subject, **Top Secret.** Eric Ambler will handle **October Man**, the screen version of his latest novel, with a new director, Roy Baker.

William Sistrom, with Brian Desmond Hurst directing, will produce Daphne du Maurier's **Hungry Hill.** This will follow "Top Secret," which goes into production shortly. Carol Reed will direct F. L. Green's **Odd Man Out**, which the author is now working on.

Jeffrey Dell and Bernard Miles will co-produce a subject, and W. P. Lipscomb, producer of "Beware of Pity," is also scheduled to take a subject. Terence Young will produce and direct a film based on the life of Byron, with Eric Portman, Two Cities' contract star, as Byron. Two bi-lingual films will be made in France.

Stanley Haynes will have a subject, also Charles Saunders and John and Roy Boulting.

Finally, there are other subjects of unusual interest, production dates of which must necessarily depend on space as it becomes available. The first is Mar borough, His Life and Times, b Winston S. Churchill. This va subject has a world-wide top cality. **Tallyrand**, a picturisatio of the life of the brilliant Frenc diplomat, based on Duff Cooper distinguished biography.

The foregoing show very clear that there is no slowing down o production, and that the subjec selected are such that there ca be no question of their appeal suitability for release in worl markets.

Eric Portman and Phyllis Calvert in a scene from the Two Cities Technicolor production MEN OF TWO WORLDS, produced by John Sutro and directed by Thorold Dickinson

A scene from the Two Cities film BEWARE OF PITY, starring Lilli Palmer. Maurice Elvey directed

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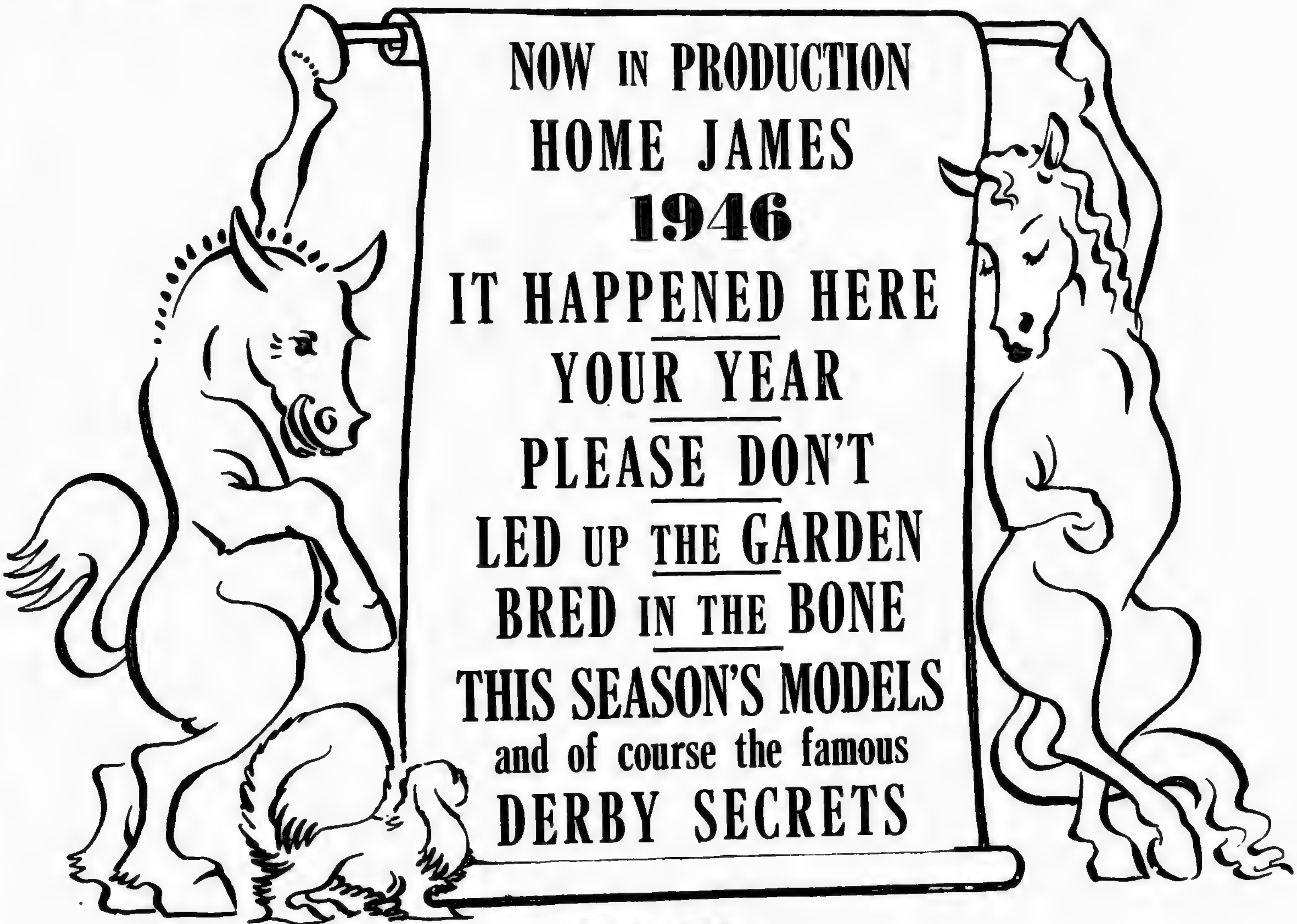
WELWYN STUDIOS AS FUN FAIR

For Hellman's Unit

Welwyn studios became a fu fair recently, complete wit merry-go-rounds, chair-a-plane rifle ranges, boxing booths, swing roundabouts, and over thirty side shows, during the filming of th Hampstead Heath scenes in Ma cel Hellman's "Wanted fo Murder."

Lawrence Huntington, directin and Max Greene, in charge of ligh ing, believe the fair sequences th most realistic of Hampstead Heat shots yet made.

NOVELTY FEATURETTES THAT ARE EXHIBITORS QUOTA



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Directed by: Harold French

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in

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and introducing

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Herbert Lom **John Ruddock** **Martin Miller**

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EALING CONCENTRATES ON QUALITY

TWO GREAT NOVELS TO BE FILMED BY BALCON IN 1946

High Standards of the Past Repeated in New Programme

IN his speech, as Chairman, made to the shareholders of A.T.P., Stephen Courtauld made reference to the renaissance of British film production, and expressed the hope that the films recently made at Ealing and those about to be made in the new programme will make no mean contribution to that renaissance. A glance at the plans drawn up for 1946 by Michael Balcon, production head of the studios, show Mr. Courtauld's hope to be well founded.

With the co-operation of Major R. P. Baker, managing director, Mr. Balcon has kept the Ealing studios working at high pressure throughout the war period; the result of their effort is that they can look back on a distinguished war record and look forward to a busy and progressive post-war period.

Made in Australia

The first of the 1946 films scheduled for completion in February are "Lover's Meeting" and "The Overlanders," the latter being the first British film to be made in Australia.

Lover's Meeting, scripted by Angus MacPhail and Guy Morgan from an original story by Patrick Kirwan, co-produced by Michael Balcon and Cavalcanti and directed by Basil Dearden, with Michael Relph as associate producer.

It is a group story with the background of a prisoner-of-war camp in Germany, but it can hardly be termed a war film, for its preoccupation is with the emotional relationships between the group of imprisoned soldiers and those they love at home in England. It is, in fact, a strong drama of love in captivity.

That it has its light moments can be guessed from the fact that Jack Warner makes his film debut in it, and also Basil Radford is prominent in a very impressive cast headed by Michael Redgrave, Mervyn Johns, Jimmy Hanley, Gordon Jackson, Karel Stepanek, Ralph Michael, Derek Bond, Guy Middleton, with Rachel Kempson, Meriel Forbes and Jane Barratt supplying the feminine interest.

A New Departure

The Overlanders, written and directed by **Harry Watt,** who made "Target for To-night" and "Nine Men," marks a new departure in British film production, for it was made by Ealing Studios entirely in Australia, using many Australian technicians and an all-Australian cast which introduces a very lovely newcomer, Daphne Campbell. "The Overlanders" is that type of rugged outdoor film which has a universal appeal, for it has not only action and romance but novelty.

"In preparing the script," Watt writes from Australia, "I have tried to give a true viewpoint in the Australian idiom" and the film shows the beauty of the Australian scenes as well as the character of its people. Twenty-year old Daphne Campbell faces the movie cameras for the first time in "The Overlanders." Fair - haired, with a natural glowing beauty, she was chosen as the perfect representative of outdoor Australian girlhood.

M. BALCON

In addition to Daphne Campbell, the cast includes laconic Chips Rafferty (of "Forty Thousand Horsemen" fame), John Nugent Hayward and Peter Pagan. The theme of the film is the personal stories of a group of people who took part in the great cattle trek from Western Australia across the continent to Queensland.

English Dead-End Kids

Preparatory work is in full swing on four other subjects for the New Year programme. The first of these to go on the floor is to be **Hue and Cry,** an original screenplay by T. E. B. Clarke (who wrote "Johnny Frenchman") which will be directed by Charles Crichton with O. H. Cornelius as associate producer.

"Hue and Cry" is a gay adventure story enacted mainly by a gang of London children with headquarters in a deserted bombed house. With a youthful zest for adventure they stumble accidentally on to a black market gang, and from that point on the story is a man-hunt with comedy and thrills combined.

No casting is announced as yet for this subject, but whatever stars will eventually be chosen they are bound to be given a run for their money by an engaging group of English "Dead End Kids" now being tested and lined-up for the film.

Two great novels are to be included in next year's schedule. The first of these is the screen version of Charles Dickens' "Nicholas Nickleby" which Cavalcanti will direct with John Croydon as the associate producer.

"Nicholas Nickleby" is packed with Dickens characters beloved throughout the country. Apart from the Nicklebys themselves there are, of course, the Crummles, the strolling players including the Infant Phenomenon — Squeers, headmaster of the Dotheboys Hall school, the Cheeryble Brothers, Noggs, Smike, Mr. and Mrs. Mantolini and so on.

Here, indeed, is an opportunity for an all-star cast, and it is producer Michael Balcon's intention to have one. Britain's most distinguished actors and actresses are being negotiated with now to play even in the smallest rôles. The title rôle, however, is to be played by a newcomer whom Balcon regards as a potential star—young Derek Bond, whose first screen break is in "Lover's Meeting."

Best Seller Scripted

The other outstanding novel now being converted to a film script by Ealing's scenario editor, Angus MacPhail, is Sheila Kaye Smith's **Joanna Godden,** a strong emotional drama set in Romney Marshes in the Edwardian Period. "Joanna Godden" a best-seller for some years, has never been filmed before—a surprising fact when one considers not only the popularity of the book but its obvious suitability as a film story.

It is the story of a young woman of strong character who is torn between her emotions and her love of the land and her desire to make good as a farmer. The struggle within herself is played out against a background of country life and the tranquil serenity of the marsh landscape. Charles Frend will direct.

Drama in Soho

Robert Hamer, who directed "Pink String and Sealing Wax," which is being generally released in January. 1946, has **Soho Melodrama** set as his 1946 subject.

The title is descriptive of the story which is now being scripted by Mark Benney, author of the sensationally successful autobiography "Low Company." London's most intriguing quarter, international in population, the home of the underworld as well as of Bohemia with its cafe life, its nightclubs, its sinister alleys, is at last to be put on the screen.

It is too early yet to give full details of other future productions from Ealing Studios, but foremost among these will be the film of Scott's Antarctic expedition, research for which is now proceeding and which Charles Frend will direct.

Michael Redgrave, Jack Warner, Mervyn Johns and Jimmy Bentley in LOVER'S MEETING, co-produced by Michael Balcon and Cavalcanti, and directed by Basil Dearden

INDIVIDUAL PICTURES' SUCCESSFUL DEBUT

New Production Team's Policy and Plans

TO SPECIALISE IN THEMES THAT ARE UNUSUAL AND IMAGINATIVE

Deborah Kerr and Trevor Howard in a scene from the Individual Picture, I SEE A DARK STRANGER, produced by Frank Launder and Sidney Gilliat

ONE of the most recently formed production companies, Individual Pictures, has in the first year of its activity made its mark with two pictures which it is anticipated merit the name.

"The Rake's Progress," recently shown with outstanding success at the Odeon, Leicester Square, and "I See A Dark Stranger," to be premiered shortly, are productions which clearly indicate the potentialities of the policy of a company which makes films to its own design.

Individual Pictures actually represents two partners who, after years of experience together and separately in British studios, combined to form their own company. Sidney Gilliat and Frank Launder, producers, directors and writers of one successful film after another, are craftsmen who aim to specialise in screenplays that are unusual and imaginative in theme and without any attempt at the highbrow, to pre-suppose an adult intelligence in their audiences.

"*Who Dunnit?*" *Thriller*

The first Individual Picture to go into production in 1946 will be an unusual thriller, **Green for Danger**, Launder and Gilliat's screenplay being based on the novel by Christianna Brand. Gilliatt will direct this exciting "who dunnit" story, which takes place entirely in an emergency hospital.

It is in operating theatre that mysterious deaths take place and the chief characters are the surgeon, doctor, anæsthetist, Sister, nurses and V.A.D.s who form the theatre staff. These individuals are seven in number and each one of them comes under the suspicious scrutiny of a detective, who is neither the typical screen mastermind nor a comedy caricature. Gilliat intends to cast eight star players in these parts.

Productions under consideration for 1946 are **The Red Prophet**, based on the life and death of Karl Marx; **Hetty**, an original story by Gilliat and Launder of the romance of a London girl; and Charles Reade's classic **The Cloister and the Hearth**, which Launder will direct in Technicolor.

Successful Collaboration

Having written separately for various film companies, Gilliat and Launder made their first notable collaboration with the screenplay of "The Lady Vanishes." Their next subject was that brilliant thriller "Night Train to Munich," followed by a complete contrast, "The Young Mr. Pitt."

By now their partnership was an accomplished fact and they decided that they must interpret their own screenplays in their own way. Gainsborough Pictures gave them their opportunity and the result was "Millions Like Us," which they wrote and directed, a success that made it clear that their formula was justified. After their widely acclaimed "2,000 Women" and "Waterloo Road," the formation of their own company was inevitable and Individual Pictures was inaugurated.

Hogarthian Subject

The first picture to be made under their own banner, **The Rake's Progress**, was inspired by Hogarth's famous series of paintings, and is set in the period from the end of World War I to the close of World War II.

The film is based on an original story by Val Valentine, and yet its conception is of a world in many ways strangely similar to that which Hogarth pilloried so bitterly with his satiric pencil. The Rake has his modern counterpart in that now established figure, the Playboy of the Threadbare Thirties.

The screenplay of "The Rake's Progress" was written and co-produced by the collaborators, with Gilliat directing.

No better choice for the starring rôle could have been made than Rex Harrison. Supporting him are Lilli Palmer, Margaret Johnston, a newcomer to the screen, as his real love; Godfrey Tearle; and Griffith Jones.

In quite a different mood is the second Individual picture, **I See A Dark Stranger**, a comedy thriller starring Deborah Kerr. An original story by Frank Launder, he also has directed the film from the screenplay of which he and Gilliatt are co-writers and producers. This is the light-hearted tale of an Irish girl brought up to regard the English as her enemies by her ex-I.R.A. father, who is determined to forsake her country's neutrality and fight her own war against her "foe" as a spy.

The cast includes a new Deborah Kerr as a red-haired girl with character, temperament and an Irish brogue. Her leading man is Trevor Howard. In support are Raymond Huntley, Michael Howard (of radio fame), Norman Shelley, George Woodbridge, Brefni O'Rourke, Olga Lindo, James Harcourt, Tom Macauley, Garry Marsh and members of the Players Theatre, Dublin, including Liam Redmond, W. G. O'Gorman and Harry Webster.

"I See A Dark Stranger" will be distributed by General Film Distributors and will be due for trade show early in the year.

BRITISH-MADE CARTOON FILMS

David Hand Busy Building Up G.-B. Animation Unit

IT will not be long before British-made cartoon films appear on our screens. The establishment of an animation unit is one of the important developments which J. Arthur Rank has been preparing over the past twelve months.

The new organisation is known as Gaumont-British Animation, Ltd., and will be in charge of David Hand, who is regarded as one of the greatest experts in this field.

Mr. Hand, who was until recently one of Walt Disney's chief assistants, was supervising director of such films as "Snow White and the Seven Dwarfs," "Bambi," and "Victory Through Air Power."

He is one of the veterans of the animation business, having started with Max Fleisher 26 years ago, when they were making the "Out of the Inkwell" series. He joined Walt Disney in 1930, and has had experience of every branch of animation studio work, including story department, action timing and sound effects.

At present Hand is concentrating on building up his staff—the mechanics of animation come easily to some artists but not to others, however good they may be on "still" cartoons. When they have been coached in the technical side of cartoon film making, every kind of animation film will be produced by these studios, which are situated at Moor Hall, a large country mansion at Cookham, near Maidenhead.

At present there are about 60 men and women artists and technicians working, but this is only a beginning. Mr. Hand plans to build up a staff of 500 to 1,000, perhaps more. This staff will include specialised cameramen and sound experts, for Cookham is to have sound stages and multiplane cameras.

Mr. Hand does not propose to imitate the American cartoon and introduce such characters as Donald Duck. Donald Duck, he points out, is essentially American. "We are going to create British characters, and these characters are going to be produced by my own British staff as a result of their own artistry and sense of humour," he told the KINE.

Anyone who is interested in cartoon work and feels that he has the right qualifications to make an animator is invited to apply for an interview. Applications from ex-Servicemen and women will be particularly welcomed.

Mr. Hand is taking a long view of production, and proposes to train his staff on short commercial films, but intends also to produce special films for children, diagrammatic training films, comedy cartoons, and, of course, features.

HELLMAN PLANS SEVEN MAJOR FEATURES

A Balanced Programme of Diversified Entertainment

WITH "Wanted for Murder" rapidly nearing completion, Marcel Hellman will shortly be turning his attention to the first of his big programme of seven pictures, which he will make in the near future.

The first on the schedule is **The Masquerader**, with screen play by James Seymour and Richard Fisher and based on a film story by Marcel Hellman. The film is set in a colourful period in the 18th century, when Prince Charles Edward Stuart was toasted as "the King over the water," and tells the story of Julian Brett, a Kentish apprentice, who becomes embroiled with the Jacobites, impersonates the Pretender, and is imprisoned in the Tower of London.

MARCEL HELLMAN

His trial at the Old Bailey and the scenes of a London mob of 1750 being incited against the Jacobite rebels, should make a fine dramatic picture, exciting, historical and of great interest.

Meet Me at Dawn, Hellman's second Excelsior vehicle, is set in Paris—the Paris of the 1902s, when duelling was very much in fashion and the Gastin Renette Pistol Rooms were visited daily by the young bloods to practise their shooting.

The story, which is a romantic comedy, deals with a professional duellist who fortuitously uses a girl, with whom he falls in love, as a means of provoking one of his assigned victims. As a professional duellist he is hired to put politicians out of the way, liquidate bankers or lovers.

Early morning duels, cabaret scenes, music halls, and a strong love interest are all cleverly intermingled in a scenario by Anatol Litvak and Marcel Achard. The screen play is by Lesley Storm and James Seymour.

Third on the list comes a musical, probably to be made in Technicolor, entitled **Kiss Me Goodnight**, by Maurice Cowan and James Seymour. This is a back-stage musical, most of the action of which takes place in Dublin.

The clever pen of Angela du Maurier has provided a fine dramatic story in her **Treveyan**, which is the tale of two sisters and a brother haunted by the fears of hereditary insanity.

Few Londoners know that the statue of Eros in Piccadilly is a memorial to one of the greatest benefactors of the last decade. The little statue of "Love" was erected by the British public in memory of the 7th Earl of Shaftesbury, known as "the good Earl," and it is with the title of **The Good Earl** that Hellman's fifth picture, another powerful love romance, will be screened.

The story by Richard Fisher and Peter Creswell, with James Seymour providing the scenario, deals not only with the great earl, his early days at Harrow and Oxford, and his fight for workers' reforms, but shows the London of 1820 with its resplendent muster of great aristocrats, such as the Duke of Wellington and Palmerston.

Sixth on the list comes **The Barbarian**, the scenario by Adela Rogers St. John and Richard Fisher, with screen play by John Balderstone and Tay Garnett. This is a story of the Border Wars between England and Scotland in the 15th century, and deals with the adventures of a Robin Hood-like character known as "The Armstrong."

Seventh on the list is **Sabina**, from the novel by Joy Langton.

Eric Portman and Roland Culver in a scene from WANTED FOR MURDER made by Excelsior Films for 20th-Fox release.

Actor-Producer Company's Ambitious Policy

A NUMBER OF SUBJECTS IN PREPARATION

DERRICK DE MARNEY

THE over-scheduling of studio space for practically every feature is one of the main problems facing the independent producer these days.

But in spite of this and many other difficulties Concanen Films, headed by actor-producer Derrick de Marney, is one of the few independent producing companies in this country which can see its way to assuming a front rank position in the industry's post-war plans for commercial production. A number of important subjects are now in preparation.

De Marney's war-time experience in making films for the British and Polish Governments has shown how much time and money, needlessly wasted because of lack of preliminary preparations, can be saved by careful planning.

As proof of the validity of his argument, de Marney instances the production of the British National film "Latin Quarter," for which he was loaned as associate producer. This subject was only six weeks on the floor and, moreover, was made on a very modest budget.

Incidentally, this film, in which de Marney also starred, was his first post-war commercial picture.

During the earlier part of 1945, Concanen's Documentary Unit, under the supervision of M. Harvey, made "Roof of America," written and directed by Stefan Osiecki for distribution by Kinograph Distributors, Ltd.

Other films were made for the Ministry of Supply, Ministry of Health and Ministry of Labour.

Continued foot next column

The company has also been active in continuing their stage associations with B. A. Meyer, and this year have presented Agatha Christie's "Appointment with Death," and recently "Now the Day is Over," written by Charles Freeman and Gerald Savory, starring Douglass Montgomery.

WORLD WIDE'S BUSY YEAR

Big Output of Documentaries

THE past year has been the busiest experienced by World Wide Pictures. Forty reels have been completed, including a number of major productions shortly to be released.

"To-day and To-morrow," which for the first time, tells the story of the Middle East countries, is being distributed by Film Traders, and "Papworth Village Settlement," which deals with the fight against tuberculosis, has been secured by 20th Century-Fox.

World Wide, which has achieved a foremost position among producers of documentary films in Britain, has also completed during the year numerous subjects for the Ministry of Information, the War Office and other sponsors. They include films dealing with the war against Japan, the cotton industry, the food industry, the Education Act, and, for the Ministry of Fuel, a comedy featuring Gillie Potter.

Producers James Carr and Ralph Bond have lined up an extensive and varied programme for 1946 which will include important subjects for commercial sponsors and for the M. of I., the War Office and British Council.

As founder members of the Federation of Documentary Film Units, World Wide will continue its efforts to enhance the prestige of the documentary film, now universally recognised the world over.

WORTON HALL WILL OPEN SHORTLY

Meanwhile Corfield Makes Start on "Bedelia"

THE Worton Hall Studios at Isleworth will be in full production in early spring, when John Corfield Productions will start the second of a series of pictures commenced for G.F.D. release.

The first picture of the series, **Bedelia**, went on the floor in November at Ealing. The second, which will be made at Worton Hall, will be the film adaptation of Elizabeth Vernon's book "Without Armour."

"Bedelia," a psychological thriller by the American authoress, Vera Caspary, has a brilliant cast headed by Margaret Lockwood in the title rôle, with Anne Crawford, Ian Hunter and Barry K. Barnes. Other players include Jill Esmond, Beatrice Varley, Louise Hampton, Barbara Blair, John Salew, Julian Mitchell, Kyanston Reeves, Olga Lindo, Allan Jeayes, Ellen Pollock, Michelle de Lys, Marcel Poncin, Henri de Bray, Yvonne Andre, Vi Stevens, John Miller, Etienne Tony, George Pelling, Jill Bardi, Keiran Mulroe and Sonia Sergyl. Isadore Goldsmith is associate producer, with director Lance Comfort.

Margaret Lockwood who heads the cast in John Corfield's BEDELIA now in production at Ealing.

Interesting features about "Bedelia" is that it brings a completely new British team to the screen and, secondly, its ending is so controversial that two versions have been shot, one for this country and one for the United States.

This is because the Hays Bureau, rules that in America no one may evade the law. In the English version, although the heroine cannot be said to escape from her misdoings, the audience is left with much to think about.

The story is, briefly, that of a woman of outstanding personality whose past catches up with her. It is said to give Margaret Lockwood a fine opportunity to display her versatility.

A third important feature is the exciting and often exotic fashion wear prepared for Miss Lockwood and Anne Crawford. They are executed by Jacqmar and comprise some of the latest and most tasteful designs.

Anne Crawford, who is well known to audiences as the "other woman," has a sympathetic rôle in "Bedelia," very different from her part in "They Were Sisters." She plays the hero's cousin, Ellen, whom he would have married had not Bedelia swept him off his feet.

The hero is played by Ian Hunter, whose first British film it is for 12 years. Now he has been demobilised from the Royal Navy just in time to play the Yorkshire businessman, husband of the seductive and mysterious Bedelia.

Barry K. Barnes has a no less interesting rôle as Ben, artist sleuth, who is commissioned to paint a portrait of Bedelia, although the subject does not in the least wish to be painted. Jill Esmond, just back from Hollywood, plays the nurse, so mysteriously connected with Ben.

A scene from GREAT EXPECTATIONS with John Mills, Eileen Erskine and Bernard Miles at picnic in the grass-covered hulk of an old barge.

Three Planned by Cineguild

AUTHENTIC ATMOSPHERE FOR DICKENS SUBJECT

AT least three outstanding productions feature in the 1945/6 programme arranged by Cineguild, of which Anthony Havelock-Allan, Ronald Neame and David Lean are the sponsors.

They are the current picture, "Great Expectations," another black-and-white subject not yet settled, and a Technicolor version of Margaret Irwin's best seller, "The Gay Galliard."

Great Expectations marks the spearhead of major film production, with which Cineguild hope to present to the world the authentic English atmosphere, whether contemporary or of an historical nature. Ronald Neame, the producer, David Lean, who is directing, and a large unit have spent two months in the Dickens country. The Kent marshes, so vividly described in the opening chapters, feature prominently in the screen version of this popular Dickens novel, the real spirit of which has been faithfully captured. The film will be completed in March.

The story of the second Cineguild subject has not yet been settled but it will have a present-day setting.

Director David Lean at work on Cineguild's GREAT EXPECTATIONS, discusses the next shot with an assistant on the bridge of the Naval tank landing craft used as a camera boat, while one of the Royal Marine crew sends instructions by radio-telephone to the paddle-steamer, some miles up river

Queen of Scots Romance

In September, **The Gay Galliar** goes into production. This nove based on the turbulent love stor of Mary Queen of Scots and th Earl of Bothwell, is set in th lowlands of Scotland and th Border country. Anthony Have lock-Allan, who is alternating pro ducer responsibility with Ronald Neame, will produce, and David Lean will direct. Cecil McGivern, wh the brilliant B.B.C. producer recently joined Independent Pro ducers, will write the script. Be fore Anthony Havelock-Allan on his ten-week trip to the [illegible] States, he and McGivern, with author Margaret Irwin, spent con siderable time on script [illegible] sions. They also visited [illegible] castles and historical landmark connected with the story, in order to find suitable locations to be filmed in Scotland and the North of England.

As Mary Stuart spoke English with a French accent, it is possible that a Continental star will portray the brilliant but ill-fated young queen.

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ON CONTRACT TO SYDNEY BOX

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Director

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PRESENTLY JAMES MASON WILL APPEAR IN THE UPTURNED GLASS

(Photo by Howard Coster)

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Writer and Producer

THE WAY TO THE STARS

DAVID RAWNSLEY

DIRECTOR OF FILM RESEARCH,
5, Upper Berkeley Street, London, W.1.
Telephone: Paddington 0741

ANTHONY ASQUITH

Edward Reed, Gainsborough Studios (1928) Ltd.

To All Exhibitors

Happy New Year

and Thanks a Million

Anna Neagle

To All Exhibitors

Happy New Year

and Thanks a Million

Herbert Wilcox

John Paddy Carstairs

Director

In preparation

The next George FORMBY
for Columbia-British

Best Wishes
for
The New Year
to
All his Friends in the Industry
from

JOSEF SOMLO

MY PLAN FOR FINDING FILM TALENT

Studio Repertory Players Company Will Give Newcomers Their Big Chance

by

SYDNEY BOX

who has plans for fifteen films to be completed by the end of 1947 at an overall cost of £1,500,000.

EVERY week, in common with most other producers, I receive a score of letters from young men and women asking plaintively: "How can I get a start in the film Industry?"

A great many of them come from screen-struck amateurs, or rolling stones who think that life in a film studio is all glamour and glory, and these are rightly ignored.

But a fair proportion of them come from talented young actors and actresses, brilliant stage directors and designers, and experienced writers, all anxious to get their feet on the bottom rungs of the film ladder. Their letters are also ignored at present—or at best fobbed off with polite but non-committal replies.

The Way is Barred

This is a great pity because some of the letter writers are people whose talents might be extremely valuable to the Industry if only they could be tested and proved under normal working conditions. Yet the doors of the studios are shut against them—partly because the difficulties of present-day production are bad enough already without worrying about newcomers and partly because it is too much trouble anyway.

In no other industry in the world is the development and education of new young talent so completely neglected as it is in our film studios. We all talk fervently about the necessity for doubling or trebling the output of British films, but we do nothing to groom the people who are vital to the Industry if such a welcome expansion does take place.

My experience is that it takes from two to four years to train a film director or writer and nearly as long to get the best out of an actor. Never mind how much theoretical knowledge a writer or director may have, it isn't until he can actually see his work on the screen and begin to correct his faults that he becomes sufficiently accomplished to be trusted with a big assignment.

A Ludicrous Position

So we find ourselves in the ludicrous position of needing new directors before we can make more pictures—and needing more pictures before we can make new directors.

But there is a solution to the problem. During the earlier days of the war, when the Services and the Ministries were in urgent need of films for training purposes, I built up an organisation which was capable of producing—and did, in fact, produce—250,000 ft. of completed film in a year.

It was one of the cardinal principles of this organisation that new personnel should be given a chance as often as possible and during the period when I controlled the company, no fewer than 14 new directors were given their first pictures.

Eight of the 14 failed, but the other six have become valuable assets to the film Industry in this country.

I know that I shall be told that it is much easier to take chances of this sort in the short film branch of the Industry. But there is no real reason why the same experiment should not be tried out on the feature side. In fact, as I have already announced, it is going to be tried by me during 1946. And this is how I propose to do it.

Stars in the Making

I am already engaged in recruiting a company of young actors and actresses. These youngsters will not—as has so often happened in the past—be signed to long-term contracts and then left to sit around at home doing nothing until such time as a big part in a film is thrown their way.

This process—all too common in this country—has done more to ruin our potential acting talent than any other single factor. Check up on the incredibly small number of pictures made during the past three years by some of our foremost stars and you will realise how badly this side of the business can be run.

The artistes signed under my scheme will be required to attend at the studios every day. They will spend part of each day rehearsing an actual script. They will be properly groomed and taught deportment, make-up and voice production, and so on. They will live in the atmosphere of the studio, learning about their job. They will stand-in for leading artistes and acquire that floor-sense and camera-sense which give confidence to the experienced performer.

The Final Test

After a little initial training they will be handed over to a new director who will be given a script—on which new writers will have worked—and told to rehearse them until he is getting from them the performance which he wants. At that stage, I, and such experienced technicians as are available, will sit in on a rehearsal or two and judge how the work of both director and company is proceeding. Then, as soon as we are satisfied, that film will be put on the floor and shot.

It will be, frankly, a second feature—made by unknown technicians and unknown artistes. But it will not be a "quickie" of the old objectionable type. It will be the fruit of many weeks of hard work done before it ever comes on the floor. It will be the fresh and enthusiastic work of young brains and young ambitions.

It will bear the imprint of new minds, challenging the problems and traditions of the medium—and, perhaps, occasionally finding something of interest and value for us. And I hope and believe that occasionally out of the scheme will come a picture which will startle some of us old fogies and, perhaps, even cause a little flutter at the box-office.

A Worth-while Scheme

I propose to make six such films during 1946. They will probably cost me more money than they will take at the box-office—but I believe it will be worth it!

Worth it—because it will bring youth and enthusiasm into the studio.

Worth it—because we may find new talents worth developing—and there is no more exciting experience than that.

Worth it, too, because the resulting pictures, even if none of them turns out to be a "sleeper," will at least replace six American second features.

I believe that British kinema-goers will welcome a British second feature, played with enthusiasm and freshness by a cast of new artistes, as a contrast to the routine sausage machine product of Hollywood's second-raters.

Big Names of Future

I believe that out of a company of youngsters such as I am forming may come some of the big names of the kinema of the future. I believe that it is the duty of the Industry to set up its own nurseries. And since there is no copyright in this idea, nothing would make me happier than to see a company of the sort I have started set up in every studio in the country. Then we could really say that we were trying to build the Industry of to-morrow.

E. Carreras New Venture

EXCLUSIVE AND KEY FILM TO PRODUCE

Exclusive Films and Key Films are both going to enter production in 1946. This new venture, says managing director E. Carreras, will provide British exhibitors with a type of quota picture that can in no way be called a "quickie."

Col. J. Carreras, son of E. Carreras, will rejoin the companies in January, following his Army service, during which he was for a time in charge of an anti-flybomb barrage.

Further, there will be a number of new productions from the U.S. for Exclusive and Key release. Key Films will, of course, continue with its policy of providing exhibitors with a wide choice of reissues.

"BRITISH FILM INDUSTRY AT THE CROSSROADS"

Is it to Produce Cheap Goods or Quality Goods?

Asks **ANATOLE DE GRUNWALD**

LIKE so many others of our industries, the British film Industry is at the cross-roads. Is it to produce cheap goods or quality goods? In other words, it must still choose between the purely "commercial" films—designed to appeal to the lowest instincts of an audience—and the more artistic productions attempting to show to the world something of the spiritual and cultural attainments of this country, as well as to provide adult entertainment. It must be one or the other. There is no alternative—for the two cannot exist for long side by side.

A Kissing Boast

Believe it or not, only the other day I heard a fellow-producer boasting that there were 60 kisses in his new script. That would knock 'em. Well, it probably would—but though possibly the kisses may have spelt great "box-office," a film made on that basis cannot do anything to enhance the growing prestige of British films.

On the contrary, taking a long-term view, it can only do a great deal of harm. I am not attempting to speak of the material issues involved. I am speaking only in terms of the future of the Industry.

That future is bright indeed. We have a growing number of first-rate technicians. Given new equipment, they will be unbeatable anywhere in the world. We have first-rate actors—some established, some unknown—who, given the right sort of publicity, can become world names.

Wonderful Opportunity

We have wonderful themes and backgrounds to use—including our equivalent of Hollywood's location spots, *i.e.*, the whole of Europe. With all that, I repeat, the future is bright indeed. But only on condition that we take the right, the hard, road.

The smutty, the facetious, the fallacious, will always find an audience—particularly among the non-adult. But are we—the British film Industry—to be the providers of that sort of entertainment? And, in any case, does that sort of entertainment pay in the long run? I doubt it. Certainly you cannot build a powerful industry on that basis—an industry that would lead the world.

I am told that American audiences are not yet "geared up" to receive our films. Well, nor were we, when the talkies first came over, "geared up" to appreciate American accents and idioms. We got used to them, and the Americans will get used to us—provided our films get a chance of being seen on their screens.

American audiences follow the stars even more than ours, therefore in order to create a demand for our films it is, in my view, essential to have in them star names known to the Americans.

We could not get them during the war, but now Hollywood is accessible, and we should do our utmost to tempt some of their stars to come over here. They will only come over, however, if they can be given all the "quality" materials—material that does not attempt to ape Hollywood or pander to the lowest instincts of an audience.

Unity is Strength

All of us—exhibitors, distributors, technicians, producers—to say nothing of the Press, can help in one way or another to get us on the right roads and keep us there, but this can only be achieved by a united, unselfish effort. Unselfish, did I say? Well, selfish to want for itself in the interest of each and every one of us that we have a great industry, an industry to be proud of.

LORD GRANTLEY Hopes to See in 1946

1 A Scheme for Marketing in the U.S.A.
2 Single-Feature Programme Adopted

I HAVE not had the pleasure of contributing to the **Kine. Weekly** since before the war when I was an active executive of Denham and Pinewood studios. It is with pleasure that I send a message of goodwill to the **Kine. Weekly** again. Retirement, due to ill-health, from active and executive participation in the business, while still being closely associated with it, has at any rate the advantage that one can see the wood for the trees.

Difficult Years

In the last six years we have seen box-office receipts increase three-fold, production rescued from near death in the early days of the war by the stalwart efforts of veterans like Michael Balcon and powerful newcomers like Arthur Rank.

We have seen pictures made through blitzes, in the face of tremendous difficulties and shortages, and grand pictures, too. We have seen the choice of subjects improve in quality and great writers' works put on the screen. Whether one was in the forefront of these efforts or a mere observer like myself, the film war years have been absorbingly interesting.

But what have we not seen and what do I hope to see in the immediate future? Firstly, a soundly arranged scheme for the marketing of the best British pictures in the U.S.A.

This cannot come through merely seeking the goodwill of either the American industry or the American Government. It can only come by making good pictures of international appeal and by powerfully backed commercial negotiation with the interests controlling American screen time. Whether any worthwhile improvement in this situation can be obtained before the passing of any new kinematograph legislation, due in 1948, I do not know. I can but hope.

The Government's Duty

But one thing is certain, if the best of our pictures do not get rewarding screen time in America before then, then it will be the duty of the Government so to frame any legislation they have in mind that it will somehow force this issue to a successful conclusion.

Secondly, what do I hope to see? I still long, as I have longed far many years, to see the single-feature programme adopted. Not only do I think the public would welcome it, though I know there are legions who disagree with me, but it would clearly have beneficial repercussions on the [illegible] problems of the industry and of the [illegible] and, in addition, encourage the making [illegible] better shorts, documentaries, and three- or four-reel features in this country.

Some random messages to the trade from my scrap album.

(1) Producers! Contract, build and PUBLICISE your artistes. Increase the [illegible] the close-up for intimate scenes.

(2) Exhibitors! Look to the accuracy of your advertised times of screenings. Get projectionists to watch that fader more carefully.

PRODUCE WITH AN EYE ON EXPORT

The Way We Can Best Help Our Country and Trade

By GEORGE KING

As I forecast last year, the most important feature of all the British film industry's plan for 1946 must be a great quantity drive.

One significant fact that emerged from the third annual report of the British Film Producers' Association is that on an average no less than £20,000,000 a year goes to the United States as the price for hiring their pictures. And the Association points out that if at least 200 films a year were to be made in this country, it would save the country a vast sum in dollars.

Although no one will quarrel with the basic argument, the fact remains that British pictures are still suffering under a war-imposed handicap that makes the figure of 200 pictures a year an idealistic rather than practical one. Let us step up our production, let the authorities realise the stern economic value of Britain making more pictures and go to some effort to give back studio space, release essential technicians from the Services and, in fact, do all they can to support a production drive.

No group will be more appreciative of such efforts than Britain's film producers. At the same time it must be borne in mind that production intended primarily for home consumption cannot be as beneficial in the economic sense to the country in this time of financial stress as would be those pictures made with a view to the world's markets.

Importance of Exports

I am not suggesting for one moment that pictures made primarily for the home market are necessarily inferior pictures. But what I want to stress is the advisability of working with the export trade in one's mind's eye. And it is by no means only the artistic side of picture-making that is concerned with this approach. The country is most desperately in need of increasing its wealth by means of its exports, and if we can make pictures that will find a market in the United States, and elsewhere, we shall be playing a considerable part in helping Britain along the hard and difficult road to economic recovery.

But what sort of pictures is it that will find the most ready acceptance abroad? In my own view, I would say unhesitatingly those that appeal to the fundamental emotions which are common in all races and creeds. Local colour is valuable so long as it is secondary in importance to the basic theme of the picture. Once, however, a film comes to rely on some action or incident that can, in the nature of things, apply only to one small section of the community, or could take place in but one part of the globe, its value is naturally impaired.

Localised Appeal

To give an example—the plot of a picture might centre round the stroke of the Oxford boat breaking his oar during the annual race from Putney to Mortlake. Dramatic though such an incident might be, it would leave an American audience as cold as would one of their pictures leave a British audience were it to centre round, say, one of the finer points of baseball.

By all means let us step up the production of British pictures. But at the same time let us see to it that those same pictures are of the type that will stand a good chance of finding a market in the United States. If we do this, we shall certainly deserve well of the Industry.

And, by the same token, we shall be helping our country in the most practical of ways.

G.F.D.'s BRITISH SCHEDULE

Outstanding Stars and Stories

G.F.D.'s ambitious production schedule, with outstanding entertainments drawn from top-ranking companies, includes two subjects in Technicolor—a Compton Mackenzie best-seller—a new story by the author of "Laura," Deborah Kerr—as an Irish "rebel"—another Ann Todd feature to follow her "Seventh Veil" triumph, and one from Flanagan and Allen.

The Future of British Film Comedies

RULES TO BE OBSERVED WHEN PRODUCING FOR AN INTERNATIONAL AUDIENCE

By HAROLD FRENCH

director of "Quiet Week End" at Welwyn Studios for Associated British

ENGLISH literature has always possessed a great wealth of good humour, but it may be true to say that it has deserved in the past a full understanding of our language and habits for a foreigner fully to appreciate it.

This is not so true in the case of our classical comedies written for the stage, of which there could be no better example than the comedies of Shakespeare; but in recent years pure farce has permeated a part of our theatre, and this type of play has required that the audience identifies a character with some figure already known to them.

What then of the film, which aspires to entertain an international audience? Must all comedy for the screen be written afresh, or can our better classical and contemporary writing be easily adapted for the screen?

I believe that there is a "middle-line" to follow which will ensure a satisfactory succession of English comedies in the kinema. There is certainly a set of rules to be observed which apply particularly to comedy subjects.

In the theatre the effectiveness of purely visual impressions is not so great. From the back-row of the gallery one would expect a good actor in a comedy rôle to anticipate laughter, to intonate or raise his voice a little for certain lines, to test the effect on each night's audience and to act accordingly.

On the screen, the camera must do a great deal of that work, and the film must be cut in anticipation of the *average* mood of any audience. The camera, in other words, is the back row of your gallery, with all the other seats in the theatre before it, and it must behave with reticence. A good line is then given emphasis by a "close-up," but the actor saying the line must remain natural.

The director of a film-comedy must appreciate this disparity, and must control his cast entirely differently from the producer of a farce on the stage. He must instil into his film a mean level upon which his characters must play, and he must prevent any attempt on the part of one actor to swamp this level unnaturally.

It may now be seen how carefully subjects for film-comedies must be chosen, and how some plays and books are quite unsuitable for the screen.

I agree that there are occasional exceptions dictated by the fashions of the day, such as George Formby in England and Bob Hope or the Marx Bros. in America, but that natural comedy shown to us by Charles Laughton in "Ruggles of Red Gap" or "St. Martin's Lane" is perhaps the more permanent.

I would like to see H. G. Wells' "History of Mr. Polly" adapted for the screen, but realise the hopelessness of filming Oscar Wilde's "Lady Windermere's Fan." It may be understood from this sort of subject which is suitable for film production. Some of our plays of the last and present century are very suitable for adaptation for the screen, others are dated, insular and esoteric.

Where possible, the closest co-operation between the originator and the film-scenario staff is essential to good production, and therefore it is in many ways desirable to make films based on plays or books by contemporary authors.

It is to be hoped that the shortage of good scenario writers may be relieved by a younger generation whose talents have been tied up on account of the war. I believe that with proper training they may combine with existing scenario writers towards a bright future for British film comedies.

BRITISH LION TO PRODUCE HERE AGAIN

Big Drive to Re-establish Pre-war Status

RETURNING to active production of British films this year, British Lion Film Corporation, Ltd., is launching the biggest and most ambitious programme of its career.

For many years before studio-requisitioning forced the suspension of its activities, British Lion was among the leading independent producers in this country, and it is clear that the new drive launched under the guidance of H. Burford-Judge, chairman, and S. A. Myers, director and general sales manager, is intended to re-establish the company not merely in its pre-war status but even higher still.

Comedy Drama

British Lion recently announced an arrangement with Sydney Box, whereby the producer is making an important comedy-drama for the company. Starring Michael Wilding, Joan Greenwood, Basil Radford and Naunton Wayne and Wylie Watson, the production has been titled **No Ladies, Please!**

Sydney and Muriel Box, who wrote "The Seventh Veil," have collaborated on the screenplay, and Francis Searle is directing.

Another highlight of the picture is the playing of Cesar Franck's "Symphonic Variations" by the world-famous pianist, Miss Eileen Joyce, and the London Symphony Orchestra.

"No Ladies, Please!" is receiving the personal supervision of Mr. Box throughout and is expected to be completed in March, 1946, when it will be delivered to British Lion for release.

World Markets

At Worton Hall Studios, Isleworth, of which the company is joint-owner, a big line-up of first-class stories for top-scale production is now being prepared. These stories will be aimed at world markets—though the considerations of the home market will be held uppermost.

Victor Hanbury, who is well known for his production activities with RKO-Radio in this country, when he was responsible for a number of strong box-office attractions, has been appointed associate producer.

One of the first productions scheduled by British Lion is the screen version of London's big stage hit, **The Shop at Sly Corner**, by Edward Percy, which has been playing to capacity houses at the St. Martin's Theatre in the West End since April, 1945.

Already seen by thousands of playgoers, this has established a rare reputation as a thriller and is expected to make a film of exceptional popular appeal.

Equally big features with ready-made audience-appeal as strong as that of "The Shop at Sly Corner" are planned. A number of stories and scripts are now under consideration, and titles and details of those selected will be announced in the immediate future.

It is hoped that the company's third picture will go into production early in the New Year—even if that means that it will have to be produced away from Worton Hall.

Importance is placed on variety of themes—and it seems certain that British Lion's achievements during its first year of resumed activity should be truly spectacular.

Archers' Increased Output

EMERIC PRESSBURGER

A "MATTER OF LIFE AND DEATH" LEADS THE WAY

MICHAEL POWEL

DURING the war years Michael Powell and Emeric Pressburger have been responsible for many British films which have helped to raise the standard of British production throughout the world. The American Press gave two of their films, "Blimp" and "Silver Fleet," a four-star welcome in March of this year, and "Silver Fleet" has been playing in New York ever since.

So it is fitting that The Archers' first peace time production **A Matter of Life and Death**, should be planned for international entertainment with the best that originality of story and treatment, technical perfection and top line stars can offer. Recognising America as the Mecca of the film markets, Powell and Pressburger are producing a film with direct American appeal.

"A Matter of Life and Death" i the story of two worlds: the one we know and another. It i possible that everyone has his personal conception of another worl and in "A Matter of Life an Death" we see the other world a Squadron Leader Peter Carter see it.

The scenes in this world ar shown in Technicolor, and those o the Other World appear in monotone.

Unusual Story

The theme concerns an airma who bales out when his 'plane i hit by enemy fire, but falls safel into the sea. The Other Worl authorities expected him t "check in," so an emissary is sen to bring the defaulter back to th Elysian fields. A big tria sequence shows the airman winning his appeal to stay on earth.

Heading the cast are Ki Hunter, David Niven, Raymon Massey, Roger Livesey and Mariu Goring.

"A Matter of Life and Death gives the young American actres Kim Hunter, the sort of break tha has hitherto been reserved fo British unknowns in Hollywood. is a healthy sign of the times tha the traffic now operates both way Already on her way back to Holl wood, Kim has the satisfaction knowing that her performance June has more than repaid Powe and Pressburger's search for her America. She returns to mak another British film next year.

Back to Hollywood

David Niven has also returned Hollywood after playing Pet Carter, but it is possible that h may return to The Archers to mak another film in 1947. Raymon Massey left for the States as soo as he had completed his work a Abraham Farlan, but he too plan to return to the London stage an screen in the near future.

Roger Livesey will soon remov the beard he grew as Doctor Reeve as he is leaving for India, whe he will tour a number of play that have been specially requeste by the troops.

For the last five years Th Archers have averaged a film year; next year they will make tw Emeric Pressburger will be direc ing for the first time when he go on the floor with **The Miracle St. Anthony's Lane** early next yea Powell follows with **The Sma Back Room**, an adaptation of Nig Balchin's best-seller.

"CAESAR AND CLEOPATRA"

The shape of Cecil Parker's (Britannus) whiskers was a source of controversy between Bernard Shaw and Gabriel Pascal, when Shaw visited the set of the Technicolor film version of CÆSAR AND CLEOPATRA (Eagle Lion), which is now showing at the Odeon, Marble Arch, W.1

BRIAN DESMOND HURST

SENDS

BEST WISHES

To All His Friends
In the Industry

Under Contract to
"TWO CITIES" FILMS

GREETINGS FRO

MP

who will present thei

DAVI

ROGER LIVESEY

IN 'A matter o

WITH **KIM HUNTE**

'This is a love story set in Two Worlds; the world we know and Another. The Other World is seen only through the imagination of one man. its limits are the limits of his imagination, his knowledge, his sense of awe and his sense of humour.'

PRODUCTION DESIGNED BY ALFRED JUNGE

in Technicolor

MICHAEL POWELL AND

M THE ARCHERS

greatest film of all in 1946

NIVEN

RAYMOND MASSEY

life and death'

& MARIUS GORING

WRITTEN, PRODUCED & DIRECTED BY

Michael Powell.

Emeric Pressburger

EMERIC PRESSBURGER

JOHN ARGYLE

Now released from R.N.V.R.

ARGYLE BRITISH PRODUCTIONS LTD.

will announce plans shortly

Greetings & Best Wishes

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BOX ANNOUNCES £1,500,000 TWO-YEAR PLAN

Fifteen Films—Three in Technicolor—Spectacular Subject for Ann Todd

SYDNEY BOX announces that, following the record-breaking success of his last picture, "The Seventh Veil," he has lined up a programme of fifteen films, to be completed by the end of 1947 at an overall cost of £1,500,000.

More than half of the films in this two-year plan will be made at Riverside studios, and the majority will be released in this country by General Film Distributors. At least three of the films will be in Technicolor.

The first of the new Box pictures to be released will be Daphne du Maurier's dramatic story **The Years Between**, which stars Michael Redgrave, Valerie Hobson and Flora Robson, with one of the strongest supporting casts ever assembled, including Felix Aylmer, James McKechnie, Edward Rigby, Wylie Watson and Yvonne Owen.

Compton Bennett, who scored a great personal triumph with his first direction assignment on "The Seventh Veil" has directed "The Years Between," which deals in a novel and dramatic way with the important topical problem of wives who have found new interests while their husbands have been away during the war years.

In this picture the full ceremony and tradition of the British House of Commons will be seen on the screen for the first time in sequences which cost over £25,000 to shoot. Valerie Hobson, as the heroine of the film, is seen entering the House for the first time, going through the traditional ceremony of introduction and later making her maiden speech.

"The Years Between" will be released by G.F.D.

A Modern Comedy

Following it will be a modern comedy, from an original screenplay by Muriel and Sydney Box, with the intriguing title **No Ladies, Please!** This film is already in production with Francis Searle directing and Reg Wyer (who also shot "The Seventh Veil" and "The Years Between") lighting.

Hugh Williams, who has just been demobilised from the Army, plays the leading male rôle—a woman-hating back-room scientist. His two colleagues are played by Basil Radford and Naunton Wayne.

"No Ladies, Please!" give a great chance to Joan Greenwood, a promising young actress who now has for the first time a large starring part.

Music plays a large part in "No Ladies, Please!" and Miss Eileen Joyce, the well-known concert pianist, who recorded Ann Todd's pianoforte numbers in "The Seventh Veil," will be seen on the screen for the first time playing the Cesar Franck Symphonic Variations with the full London Symphony Orchestra.

"No Ladies, Please!" will be released by British Lion.

Ann Todd, whose performance in "The Seventh Veil" established her as one of the great women stars of the world, will make three films for Sydney Box during 1946. The first of these, which goes on the floor at Riverside at the end of January, will be **Daybreak**, in which Eric Portman (who has signed with Box for two pictures in the coming year) will co-star.

"Daybreak" is based on a play by Monkton Hoffe, who wrote "The Lady Eve" for Preston Sturges, but unlike this work it is a strong dramatic story with the London waterfront as its principal background. An interesting announcement regarding the other big male part in this film may be expected shortly.

Compton Bennett, director of "The Seventh Veil" and "The Years Between" will direct "Daybreak," which will be released by G.F.D.

Ann Todd in Colour

Immediately following "Daybreak," Sydney Box will begin his first Technicolor subject, **Mantilla**, a large-scale production, starring Ann Todd. Location scenes for this picture will be shot in Spain and elsewhere before studio shooting begins in London.

"Mantilla," which is from an original story by Muriel and Sydney Box, will be a spectacular production with a great deal of music and dancing, authentic Spanish fiesta scenes and a very big part for Ann Todd as a penniless English girl who experiences a series of extraordinary adventures in Andalucia.

Eric Portman's two-picture contract with Sydney Box means that this artiste will be starting another film at Riverside towards the end of 1946. This will be **The Killer and the Slain**, based on Sir Hugh Walpole's last novel, which caused a great stir both in this country and in the United States. The story offers a remarkably fine acting part for Eric Portman, as a man whose whole personality changes when he kills the friend who has dominated his life.

Ann Todd's third picture in 1946 will be based on an Elizabeth Vernon story, **Romance With Music**, but the title will be changed in view of its similarity to that of another film already announced.

Negotiations are already well advanced for a top-ranking male star to appear in **Self-Made Man**, one of the most important pictures in the Box programme.

Later in the programme comes **So They Began**, John Guthrie's fine story of the early days of New Zealand. This picture, which will probably be one of the Technicolor subjects, offers a terrific part for a star actor, as does the modern story **The Boy Who Came Back**, which deals with an important social problem and which may be brought forward for early production if the right actor is available.

Other subjects in the list for production during 1946-47 are Graham Greene's **The Man Within**, and Ronald Mackenzie's famous play, **Musical Chairs**.

During 1946 Sydney Box's new Studio Repertory Players company will produce six films, and if the experiment proves successful a further six will be scheduled for 1947. Details of this original and far-reaching scheme are given in an article by Mr. Box on page 203.

Valerie Hobson in a scene from the Sydney Box production THE YEARS BETWEEN, which G.F.D. will release.

B.S. Productions to Increase Output

FEATURES IN ADDITION TO SHORTS

WITH the return to peace, B.S. Productions are putting into effect their plans to increase output. Under the energetic guidance of Paul Barralet this company will continue its policy of making high-class shorts.

Peter Collin has been engaged as production manager for this department.

B.S. has in the past been responsible for several notable four-reelers, including "Pinnacle of Fame" and "Horse Sense." During the past year several new subjects of this class have been completed. "Scottish Express," dealing with the railway journey between London and Edinburgh, is completed, while "The Silver Hoard" and "Family Album" will be ready in a few weeks.

Scripts are being prepared for four new stories. Two will be directed by T. A. Glover, and the others by Paul Barralet. Research is in the hands of Granville Squiers.

When studio facilities improve this company will enter into feature production. Two scripts are ready for production, while colour is being considered for at least one picture.

GABRIEL PASCA

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W.E. INTRODUCE NEW SERIES OF STUDIO EQUIPMENT

Features of 200 mil Push-Pull Recording for Original Sound Track

By R. J. ENGLER, Recording Director

PUSH-PULL recording, employing 200 mil sound-tracks, is a striking contribution to recording technique made by Western Electric. It is already being used in Hollywood, and will be introduced into British studios during 1946. R. J. Engler, W.E.'s recording director, outlines this and other improvements for the simultaneous recording of orchestras and soloists in the article on this page.

In examining the sound recording position in British studios, we find that in general they are under-equipped; further, that a considerable amount of this equipment is, compared with Hollywood, obsolete. At first glance this position may give rise to undue alarm, but a closer examination of the situation shows that although American studios are comparatively magnificently equipped, the efforts of American technicians during the war were devoted to research and development rather than to the production of equipment, consequently much of their equipment and the technique and methods employed during the past five years has also become obsolete. The American studios are therefore in a somewhat similar position to ours.

Recording Big Scale Musicals

Whereas the technique in England has been to record musical numbers on a single recording channel, the present trend is to utilise not less than two channels and, in many cases, from three to six complete recording channels. This permits the synchronous, simultaneous but separate recordings of orchestra, instrumental soloists, vocal soloists and chorus, and results in better editing and a smoother final product. In fact, it would be extremely difficult to produce a modern type of Hollywood musical in any British studio at the present time. Plans are already under way, however, to instal multiple-channel recording facilities for musical scoring in the major British studios.

In 1938 the Hollywood recording trend was to utilise 100 mil push pull sound tracks for original recordings. This resulted in a considerable improvement in original recordings which, naturally, was reflected in the final product. This improvement has now been expanded to the use of 200 mil push-pull original recordings, and the results are so superior to those obtained with the 100 mil track that extensive revision of the recording equipment in the Hollywood studios is now under way.

Similar plans to instal 200 mil push-pull recording equipment are also under way in the major British studios.

Western Electric has developed a completely new series of recording equipments. Of particular interest to the industry is the new RA-1231 film recording machine which is equipped with a flutter eliminating device similar to that to be employed in the new Western Electric theatre sound reproducers. This recorder is designed to record 200 mil push-pull variable density or 200 mil push-pull variable area sound tracks on 35-mm. film for original studio recording and 100 mil standard variable density sound tracks or 100 mil dú-lateral variable area sound tracks for release negatives.

The introduction of 200 mil push-pull recording for original sound track will mark one of the forward strides of the British film Industry during the coming year.

Modulator Developments

The modulation system continues to employ the well-known light valve principles Western Electric has used since 1926. The basic design, however, has been so extensively expanded that the new modulators bear little resemblance to those of the past. The new light valves are magnetically sealed in moisture-proof cases, and are so sturdy that it is believed they will be capable of many years' continuous service.

The modulator optical system is a complicated but highly efficient series of Anamorphotic and cylindrical coated lenses.

An electronic device for measuring the exposure and setting the noise reduction is included as part of the modulator. Exposure adjustments are made by means of an iris so as to avoid colour temperature variation caused by lamp current adjustments. A solenoid operated shutter and bloop lamp is included as an integral part of the modulator.

New Re-recorder

Another piece of equipment of particular interest is the new RA-1251 re-recording machine. This is a high-quality 35-mm. film reproducing machine employing a radically new designed double roller film drive with provision for 2,000 feet magazines above and below the film pulling mechanism. The entire assembly is mounted in a steel cabinet which may be installed in line similar to relay racks, consequently effecting a considerable saving in floor space. A special optical system readily permits the use of any sound track normally employed in re-recording, such as standard 100 mil or 200 mil push-pull. An automatic rewind is provided so as to save time of manual rewinding and to prevent film mutilation.

Portable Unit

For portable work, stage pick-up and newsreel channels, Western Electric has designed a super portable combined amplifier, noise reduction and volume limiting unit. It consists of two input circuits each containing volume controls, an amplifier with a gain of 95 db., equalisers, volume indicator, carrier type noise reduction circuit and volume limiter. The complete unit with carrying case only weighs 25 lb.

The introduction of these and other new features of Western Electric sound recording and reproducing equipment in British studios and theatres during the coming year forecasts a marked improvement in the sound quality of British-produced pictures, and all-round reproduction in theatres which should be reflected in better box-office receipts at home and better revenue from ab

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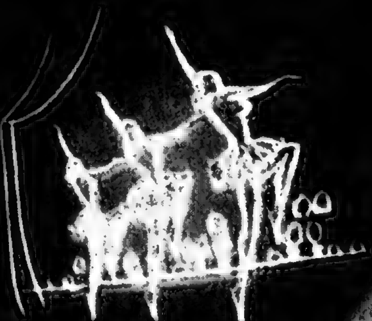
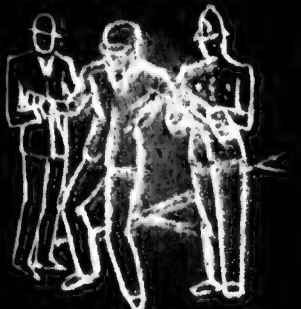
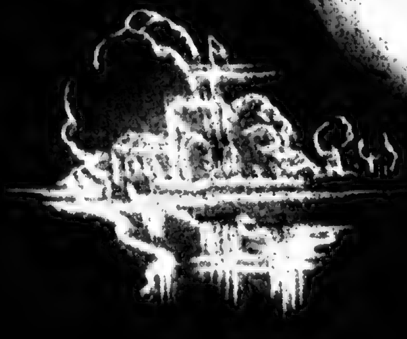
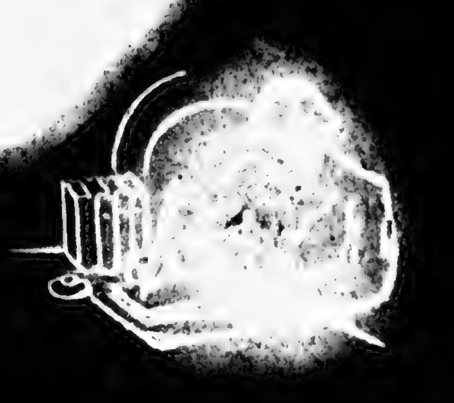
QUEEN OF HE(A)RTS
BAD COMPANY ...
ELMER'S OTHER TALE
FOOTLIGHT SCHOOL
BRITAIN BACK AT PLAY
HIGHWAYMEN'S HAUNT
ONCE UPON A HORSE
GLORIOUS CHILDHOOD
BRITAIN'S PIN-UP GIRL
BRED IN THE BONE









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FOUR YEARS' ACHIEVEMENT

In JULY 1941	Maurice Ostrer suggested a pooling of all film wardrobes to help solve the newly-arisen coupon problem.
In AUGUST 1941	He created a new department at Shepherds Bush Studios—"Wardrobe Hire."
In OCTOBER 1941	The department, pooling all wardrobes at Islington and Shepherds Bush, had numbered and catalogued 7,831 articles. Hundreds of them were photographed.
In DECEMBER 1945	Clothes hired since October 1941 represented a total of 83,107 coupons—enough to provide new wardrobe for more than 20 normal productions; some article or other from Gainsborough Pictures appeared in nearly every British feature film since 1942. But this is not all . . .

57 new **THEATRE** productions were assisted.
More than 300 **FORCES** concerts, numerous characters
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RCA ANNOUNCES NEW MODELS

Big Advances in Reproduction and Recording Set Design

RCA PHOTOPHONE, LTD., as a subsidiary of the Radio Corporation of America, is able to announce a most progressive programme in both the Sound Reproducing and Recording spheres of the kinema world.

The parent company, being solely occupied in producing apparatus directly or indirectly connected with sound, starting from radio transmitters and receivers, valve manufacture, down to public address and inter-office communication equipment, has continued, in consequence, to produce vast quantities of sound recording and reproducing equipment during the war period mostly for military uses.

Special war applications of such equipment have resulted in remarkable technical advance, thanks to the efforts of the extensive research laboratories of RCA in Princetown, New Jersey. It is from such research that RCA Photophone, Ltd., will be able to offer the British kinemas some of the most modern apparatus which, in future, will be manufactured in Great Britain to the latest post-war American design.

It will not be long, therefore, before reproducing equipment with an advanced type of de luxe soundhead, compact but super-efficient amplifiers and high quality loudspeaker system giving a life-like reproduction heretofore unknown, will be available to British exhibitors.

A special word as to the " heart " of these new equipments, the soundhead, may interest our readers.

The new post-war model, whilst retaining the well-known rotary stabiliser, as originally introduced by RCA, will have the following new features :—

Twin pre-focused exciter lamps which can be changed in a matter of seconds only, in the event of one burning out. Advanced type of oil-proof optical system, more easily adjustable than in any past types. An even better system of mechanical shock absorption than before. The embodiment of a heavy fly-wheel on the driving motor which eliminates all risks of sheering gears from too rapid starting. A brake for stopping motor when changing over by a simple push button.

The new soundhead will, moreover, be presented in a streamlined form to harmonise with the remainder of the projection equipment. Similar advancements in the technical design of the amplifiers and stage loudspeaker systems will be included.

The demand for RCA recording apparatus for British studios is in ever-increasing quantities and, here again, RCA are able to offer equipment of ultra-modern design.

Three models are already available, the de luxe studio equipment (type PM.38), the mobile equipment (type PM.45)) and the light-weight newsreels equipment (type P.M.44).

Some of the above studio and mobile equipments have already been adopted by British studios as well as by Government film producing units, such as the Army Kinematograph Service, the Crown Film Unit, and the Admiralty film unit.

It is interesting to note that the PM.45 recorder can be used for direct recording on either 35 mm. or 16mm. film. The newsreel equipment is quite an innovation, designed by RCA for mobility, combined with light weight and high quality recording. Associated with Mitchell camera and including maximum accessories such as accumulators, tripod, etc., the whole of the newsreel equipment only weighs 284 lb.

Recording by this equipment utilises Class " B " push-pull, and it is understood that this apparatus will shortly be in use in Great Britain to fulfil a long-needed want.

RCA Photophone will also be marketing an advanced type of 16mm. sound projector which will contain features classifying it as a truly " professional " machine, designed for long life and extremely high quality sound and projection. This again will benefit from the experience gained by the parent company from the many thousands of such equipments manufactured during the war for the U.S. Government.

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SAVE
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PAPER

JOHNSON LEWIS
INTRODUCES A
Spectacular New Year
FROM THE ORGAN

GREETINGS FOR A
"GOOD SHOW" YEAR

SHOWMANSHIP, continued from page 42.

Simplicity and boldness are the keynotes of this display publicising a Bogart Sunday season by T. Wakeman of the Regal, Edmonton

Light Touch

EXPLOITING Eagle-Lion's "Dead of Night," Rupert Todd, of the Gaumont Palace, Derby, decided to exclude the horror angle and to concentrate on mystery combined with a touch of humour.

Several weeks prior to playdate he used teaser trailers and also a special slide, showing an extremely scared man above a caption, "Wait until you've seen 'Dead of Night'!"

He had a similar caption attached to a scared-looking dummy which, two weeks before playdate, was posted beside the pay-box. Later, this dummy was placed against a black backcloth on which were hung cut-out heads of the cast below a streamer which said, "Meet us all at Dead of Night."

For Press advertising, Todd borrowed a picture of his assistant, Stan Pell, in stage make-up, and used it to illustrate an advertisement which was captioned "Oo-er! I've just seen 'Dead of Night' .. dare you?" Eagle-Lion liked this so much that the idea was borrowed and actually appeared in Glasgow before Todd could make use of it.

The undercurrent of humour underlying these exploitation devices definitely increased its appeal to the public.

Chair Quiz

THE [illegible]mpaign to exploit "The Fifth [illegible]ir," devised by A. Sidi, of the Regal, [illegible]anchester, consisted of fou[illegible] points. [illegible]he first was a "lucky chair" stunt, [illegible]aged a fortnight before playdate.

Sidi [illegible]nnounced each night from the stage [illegible]at there was a lucky chair in a certain part of the house, and asked the pa[illegible]n occupying that chair to stand up an[illegible] look underneath it, where he would [illegible]nd an invitation to see "The Fifth [illegible]air." He then announced (at the s[illegible]ggestion of his assistant, S. Gas[illegible]ne) that there was another lucky chair, [illegible]e number of which he could not remem[illegible]r. This naturally caused widespread [illegible]earching and no little amusement.

His [illegible]econd point was a very well advert[illegible]ed quiz contest dealing with film an[illegible] film stars, the questions being supplie[illegible] by patrons and the teams being chosen from them. This contest won a great [illegible]eal of valuable space in the local Press, and was a great success when run a week before the playdate.

Sidi rounded off his campaign with a vestibule display showing a table laid for five diners with only four chairs. He also decorated his front-of-house with eleven chairs hung above the canopy, and had four good shop tie-ups.

Church Approval

WHEN showing "The Keys of the Kingdom" at the Regal, Atherstone, J. A. Monk invited all the local clergy to the first night, and managed to have the event written up on the front page of the local newspaper.

Six clergymen gave the paper statements praising the film, and, in Monk's opinion, this prominently displayed recommendation contributed very definitely to the success of the picture.

House Warming

IT should be the aim of every showman to make his theatre a community centre, and one who has succeeded in doing this is Maurice Cheepen, general manager of the Kilburn State, who tells me of an unusual function in which he and his associates were concerned.

At the back of the State is a badly blitzed area on which prefabricated houses have been erected. When the new tenants moved in, Mr. Cheepen extended them a welcome to the district and invited them to visit the theatre and see the show. The people concerned (many of whom are men discharged from the Forces) were so moved by this unusual act of kindliness that they returned the invitation with a request that Mr. Cheepen and his colleagues should attend a tea-party in one of the pre-fabs.

Naturally, he agreed—with the proviso that they should take their own rations, so as not to impose a burden upon the housewives.

A good time was had by all, and I am sure that, apart from its humanitarian aspect, this cheery "get-together" will have admirable results in fostering goodwill and promoting future business at the State.

School Lectures

STARTING well in advance of playdate, T. Byrne, of the Palace, Banbury, developed a well-rounded campaign to put over Eagle-Lion's "Henry V."

For a month ahead he arranged for lectures to be given in all Banbury schools, and also supplied the material.

He persuaded the Director of Education to permit all senior scholars to attend special performances of the film.

With the help of his assistant, Mr. Clarke, he made and painted a vestibule display in the form of a mediæval castle, surmounted with shields, and well covered the front of house two weeks in advance of playdate.

Well-varied shop tie-ups, teaser advertisements in the local Press and a civic opening night completed a balanced campaign.

Prologue

AN original angle of approach to the problem of exploiting Eagle-Lion's "Henry V" was devised by A. J. Brown, of the Gaumont, Birkenhead.

He arranged a contest among the local drama clubs for a prologue to the film to be written and produced by local talent. The Merseyside Civic Society appointed a committee to judge the entries; and the winner and runner-up shared a week of presentation on the kinema's stage during the showing of the film.

By careful distribution of entry forms for the contest, in one case at a local theatre festival, Brown obtained good publicity for the picture in advance. He also managed to get 4,500 schoolchildren to see the film, in spite of an official veto, by persuading headmasters that a victory celebration grant be spent for that purpose.

In addition, Brown had quite a deal of more routine exploitation, including some special displays, much of the art work for which was done by himself. Altogether, an excellent demonstration of showmanship, done with enterprise and dignity.

Pirate Gallery

C. A. SEEBOLD struck a note well attuned to his screening of "I'll Be Your Sweetheart" (G.F.D.) at his chief Worthing house, the Rivoli.

He secured the loan of some authentic copies of "pirated" music, as hawked in the Strand during the stressful period covered in the story of the film, and, in addition, a collection of the comic songs of the era with their attractive coloured pictorial covers.

His spacious Rivoli vestibule lent itself admirably to the display, and many patrons waxed reminiscent over "the good old days."

The "museum-piece" atmosphere of this miniature exhibition fitted perfectly into the scheme; a point stressed in a local weekly, which printed complimentary editorial comment in a short article on Mr. Seebold's topical coup.

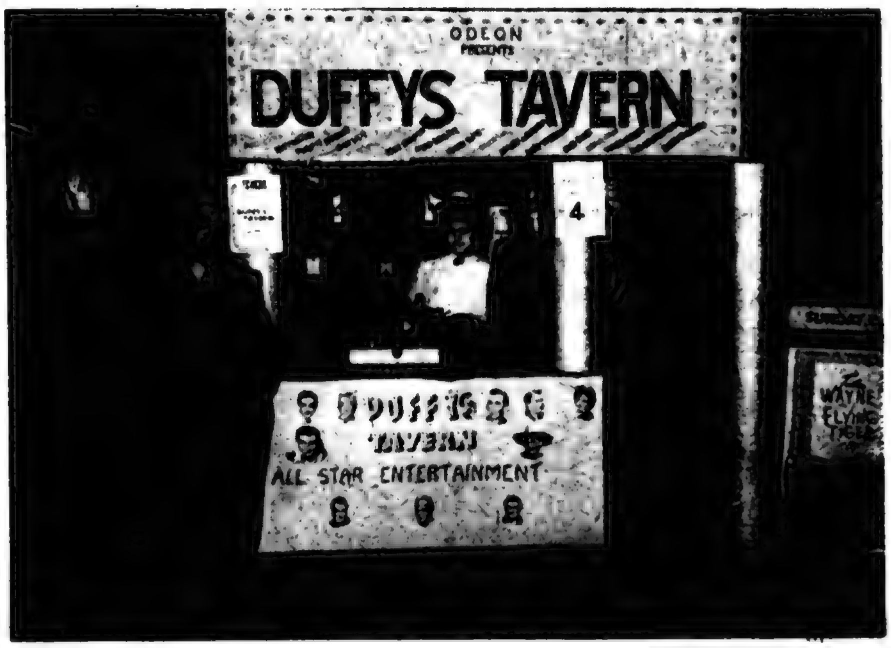
A Greeting to Showmen

Wherever They May Be From

The Showman

THIS has been a momentous year. We have seen VE-Day and VJ-Day. We have celebrated joyously and we have given thanks generously, after the fashion of our Trade. But it will be at Christmas, the first Christmas of Peace, that we shall really be conscious of what the year has meant. At home or in the kinema we can, celebrate that happiest of all feasts for the first time in seven years without fear of death from the air, without anxiety behind all the merriment for those on active service.

And so the "Showman's" Christmas wish this year is given to you with especial pleasure and sincerity, in the ancient words, "Peace on earth and good will to all men!" That wish goes on into the New Year, surely the most momentous we have yet faced. May we make it, in all senses, the finest!



This attractive bar was designed by L. A. Denyer, of the Towers, Hornchurch, to put over Paramount's DUFFY'S TAVERN

A Practice Room and Organ Are Needed in London

Music: by JACK COURTNAY

IT is becoming increasingly apparent that something must be done to make provision for the training of our young organists and for those musicians who, for lack of such facilities, are lost to the profession. While there has been a great deal of discussion on this matter, nothing concrete has so far developed.

Lots of criticism has been levelled at the colleges of music for not making special provision for the training of organists in this direction, but I think you will agree, if you give the matter consideration, that their rôle in this should be analogous to that of the preparatory school, for their function is to turn out well-educated all-round musicians rather than "specialists."

Furthermore, standards have been laid down by precedent and "individualism" which is a public performer's greatest asset, is frowned upon by the examining authorities.

No! It is not up to any outside body to come to the rescue. This is entirely a kinema matter that must be resolved by industry itself, so I am making a suggestion as to the easiest way out of the difficulty.

If a large room or small hall were to be provided in Central London in which a small organ could be housed, the greater part of the problem would be solved, for if this provision were made—the rest would follow.

Our good friends, the organ builders, have always been ready to afford us every assistance, and would, I am sure, see to it that we had a suitable instrument that could be rented out for practice at a nominal fee. There must be many small organs in different theatres which, for some reason or other, would not be worth rebuilding on the site, but would suit a purpose like this admirably.

If the A.T.O. were financially able, it would be in their own interests to finance such a scheme, but as this is at present impossible, they can still sponsor it by making themselves responsible for the proper training of the students.

This, I would suggest, in order that no suspicion of a "teaching ramp" could be raised, should be on an entirely non-profit basis, *i.e.*, that the teachers be allowed out-of-pocket expenses only—the balance, if any, to go toward maintenance, rent, etc., and if after that there was still a balance, this could be allocated to our own benevolent fund.

Please think it over. Surely this great industry that can build great cities overnight can provide a hall somewhere for the good of the trade as a whole.

The increased efficiency of players, as well as the widening of the field for talent, would more than repay the sponsors of such a scheme, and no doubt, other cities would follow suit.

Lewis Team

HE met her on Monday and married her on Sunday, and does he keep it dark? No, for he boldly proclaims his conquest by introducing Marion, who sings delightfully while he plays the Wurlitzer in a well-thought-out slide and stage presentation.

Based on the old song, "I Met Her on Monday," Rudy tells the harrowing tale of that romantic week, but it all ends happily and you are introduced to Mrs. Rudy Lewis singing love songs in a glamorous Gaumont stage setting.

Rudy, joining his wife on the stage, shows that he is a really fine pianist. His transcription of the "Melody in F" is a fine piece of work. Then, with Marion at another piano, they present the composition from which the name of this delightful and charming interlude was taken, "A Concerto for Two." Good show and well received.

Gaumont List

A FURTHER list, given below, completes the Gaumont roster of organists:—

John Bee, Gaumont Palace, St. Swithin's Street, Worcester; J. Brentnall, Gaumont Palace Snow Hill, Wolverhampton; Ronald Brickell, Regent Theatre, Westover Road, Bournemouth; Norman Briggs, New Victoria Cinema, Brewery Lane, Bradford; Fred Bridgman, Gaumont Palace, Loampit Vale, Lewisham, S.E.13; Sydney Carmen, New Palace Cinema, Baldwin Street, Bristol; Herbert Dowson, New Victoria Cinema, Church Street, Preston; Jack Evans, Gaumont Palace, Steelhouse Lane, Birmingham; Jack Fenner, Gaumont Palace, Union Street, Oldham, Lancs; Frederick Haig, Regent Theatre, Piccadilly, Hanley, Staffs; Edgar Harrison, Plaza Cinema, Allerton Road, Liverpool; Harold Hunt, Gaumont Palace, Cox Street, Jordan Well, Coventry; F. Peter Kilby, Regent Theatre, Queen's Road, Brighton, Sussex; Miss Louise MacDonald, Gaumont Palace, Union Street, Plymouth, S. Devon; Thomas McBride, King's Theatre, 27, Cowgate, Dundee, Scotland; Hebron Morland, Gaumont Palace, Hallgate, Doncaster; Tommy Nicholson, c/o Divisional Office, Havelock Picture House, Fawcett Street, Sunderland; R. J. Sims, Empire Theatre, Queen Street, Cardiff; Charles Smitton, Gaumont Palace, Oxford Street, Manchester; Harold Thiems, Gaumont Palace, Princes Park, Dongle, Liverpool; Frederick Warrender, West End Cinema, Suffolk Street, Birmingham; W. C. Wilkinson, Norwich; Cecil House, Haymarket, Norwich; Cecil Williams, Palladium, Lord Street, Southport.

Maurice Cheepen of the Gaumont State, Kilburn, invited some newcomers to the district to visit his theatre as guests. In return they invited him to their pre-fabricated housing estate—and a great deal of goodwill was thereby achieved. Cheepen is in the left of the picture

Nominations

ROBIN RICHMOND presided at this month's meeting of the A.T.O., which was well attended.

After the hon. secretary had reported on the satisfactory financial position of the benevolent fund and the success of the first A.T.O. concert, the following new members were admitted: Miss Louise MacDonald, A.R.M.C.M. (Performer), Gaumont, Plymouth; Terence Betts, Odeon, Weston-super-Mare; Leslie Forder, deputy organist, New Victoria, W.1.

The following members were nominated for election as members of the General Committee: Sydney Amos, Cyril Busfield, Cecil Chadwick, Thomas Dando, Andrew Fenner, Elise Granados, Sydney Gustard, V. Johnson-Lewis, John Madin and Betty Mitchell.

Jack Evans, Harold Hunt, Peter Kilby and George Senior were nominated as provincial representatives.

Voting is by postal ballot, and new officers will take over at the January meeting. Robin Richmond becomes *ex-officio* member of the committee. Jack Courtnay was unanimously invited to carry on as secretary and treasurer.

Star Items

CHATTING with "Bill" Pepper, of Warners, the other day, I asked him if he would let me have a list of organ winners, *i.e.*, the compositions which in his long experience had been best received, and, speaking off hand, he said:—

1. "The Lost Chord," Sullivan.
2. "In a Monastery Garden," Ketelby.
3. Richard Crooks, singing with orchestral accompaniment with organist counter-accompanying.
4. "Voice of the Bells," Thurburn
5. An operatic "Pot Pourri," based on operatics—published by Feldman
6. "Rustle of Spring," Sinding.

Reggie Foort sends the following interesting list:—

"Promenade," by Bowsher; "In a Persian Market," by Ketelby; "In the Mood," by Razaf; "The Wedding of the Rose," by Jessel; "The Musical Typist," by Munro; "Bird [illegible]" by Bendix.

Back to Work

W. BIRCHALL has resumed [illegible] position as organist at the [illegible]egal, Derby, which he left in 1941 [illegible] the R.A.F. Birchall, who has [illegible] rvic[illegible] in Sicily, Italy and North A[illegible] gan his theatre work in the da[illegible] al[illegible] films, when he played the [illegible] in kinema orchestra at Ashton-[illegible] ne

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

ROAD TO UTOPIA
(Paramount)

CERT. A. Length 8,070 ft. Reg. No. F.7852. Reviewed in KINE. September 20, 1945.

STARS.—Bing Crosby, Bob Hope and Dorothy Lamour.

ATMOSPHERE.—Gold-rush comedy extravaganza. The story tells of dark and daring deeds and uproarious fiddle-de-dee in snow-covered Alaska.

ORGAN.—"Tritsch-Tratsch," Polka (Feldman).

NON-SYNC.—As organ, on Columbia D.B. 2184.

STATE FAIR
(20th Century-Fox)

CERT. U. Length 9,029 ft. Reg. No. F.8595. Reviewed in KINE. October 18, 1945.

STARS.—Jeanne Crain, Vivian Blaine and Dick Haymes.

ATMOSPHERE.—Gay whirligig of fun and melody, recording the happy experiences of a good-humoured Iowa farmer and his family at their annual State fair.

ORGAN.—"Bank Holiday" Ketelbey (Bosworth).

NON-SYNC.—"Carnival Nights," on Bosworth's B.C.1014.

OUR VINES HAVE TENDER GRAPES
(M-G-M)

CERT. U. Length 9,426 ft. Reg. No. F.8594. Reviewed in KINE. October 18, 1945.

STARS.—G. Robinson.

ATMOSPHERE. — Romantic comedy-drama, mirroring life in a small Wisconsin village, mainly populated by people of Norwegian descent.

ORGAN.—"Norwegian Rustic Dance" (Chester).

NON-SYNC.—As organ, on Columbia D.X. 1142.

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MAINLY ABOUT PEOPLE

Manager Elected to Town Council

D. G. MOFFAT, manager of the playhouse, Nairn (Scotland), has been elected a member of Nairn Town Council at the poll held recently when there was 15 candidates for 11 seats.

Mr. Moffat, who is a native of Forfar, Angus, entered the kinema Industry in 1923 and was manager of Caledonian kinemas at Inverness, Wick and Nairn.

His brother is **W. Moffat**, managing director of Pathe.

☆

Sydney Film Service savings group, organised by **Arthur Sydney**, Liverpool, has purchased war savings certificates to the value of £5,330 since its formation in April, 1940. Sydney collects the savings from the staffs of the renters' offices in Liverpool.

☆

At Buckingham Palace recently **Sgt. Jim Smith** was decorated with the Military Medal for his services with the partisans in the Albanian Hills.

He was appointed assistant manager at the Majestic, Leeds, five months ago. He lives at West Lodge, Gledhow Park Drive, Leeds.

Sgt. Smith served in the R.A.F. for seven years—in Egypt, Lybia, Palestine, Greece, Crete and Malta. In 1943 he was sent to Albania. His job was to receive supplies as they were dropped from the air He had to distribute arms, food and clothing to the partisans and teach them how to use the weapons.

He was a prisoner for 15 months.

☆

G. **Light**, the recently appointed manager of the Moderne, Bournemouth, has successfully applied for a licence to hold a midnight matinée on December 31.

☆

Operator's Leave

SAPPER GEORGE PEARCE, who at the time of joining the army six years ago was employed as a kinema operator at the Winter Gardens, Blackpool, is on leave from Germany at his home at Layton.

☆

The funeral has taken place of **Walter Hirst**, of Dutton Road, Blackpool, aged 60 years, who had been employed by the Tower and Winter Gardens, Blackpool, for over 40 years.

☆

After nine months in North Wales **Billy Quest** has returned to the London area as manager of the Marlborough Theatre, Holloway, in succession to **Barry Doyle**, who has resigned.

Mr. Quest has been in the theatre world for a quarter of a century, originally playing character parts on the stage. He joined Odeon in mid-1940, and by the end of that year had been placed in charge of the firm's Southgate kinema. He was called up for the R.A.F. in June, 1942, was discharged on health grounds two and a half years later and resumed management at Rayner's Lane.

☆

New G.-B. Assistant Divisional Superintendent

HEPBRON MORLAND, manager of the Doncaster Gaumont, has been appointed by G.-B. as assistant divisional superintendent in the north-east area to **W. M. Cleminson**, divisional superintendent.

He will take up his new duties in about a fortnight's time.

He came to Doncaster about twelve years ago from the Queen's, Newcastle, as organist, when the Gaumont first opened.

☆

F. R. Hosier, who has been manager of the Odeon, Plymouth, since 1943, is leaving this week to take control of the Capitol, Cardiff.

He will be succeeded at the Odeon by **C. F. Booth**, who has been house-manager at the theatre since May, 1944.

☆

Congratulations to **Harry Davies**, assistant manager at the A.B.C. Savoy, Holloway Road, and **Mrs. Davies** on the birth of their first daughter.

☆

E. H. C. Greene has taken over the management of the Palladium, Brixton, having been demobbed from the Army. Prior to joining the Forces he was with A.B.C. for nine years, managing the Empire, Mile End and Rex, Leytonstone.

☆

Reginald Nutt, who has been abroad on active service with the R.A.F., has been demobbed and is resuming his position as manager of the Atlas, Birmingham. Before going to Birmingham he was for a period manager of the Regal, West Hartlepool.

Joseph Hagon. previously foreman at the Majestic, West Hartlepool, has been demobbed from the Royal Navy, in which he has served as "pots"—petty officer—telegraphist.

☆

R. J. Harris, assistant manager at the Forest Gate Odeon since last January has been transferred to the Bethnal Green Museum and is replaced by trainee **C. A. G. McLoughsin**, recently discharged from the R.A.F. after seven years' service.

FAREWELL FOR NIVEN

Candid shot of David Niven, Bob Wolff, managing director of RKO-Radio, and Gabriel Pascal taken recently at the Savoy. The party was to say au revoir to Niven who is off to the States to star in a Sam Goldwyn picture

CIVIC JOB FOR COUNCILLOR ADDENBROOKE

COUN. ADDENBROOKE, manager of the Tower (G.-B.), Morecambe and Hewsham, has been elected chairman of the Morecambe Joint Association's Council which consists of representatives of the Entertainment Proprietors Hotel and Apartments Association, Licensed Victuallers, Motorcoach Owners, Caterers.

☆

With the Palace Theatre, Leicester, going back to variety after 16 years of film shows, there are several managerial changes. **Henry Bloomfield** is the appointed manager. He comes from the Hippodrome, Manchester. **C. W. Hoare**, from the Floral Hall Kinema, Leicester, is to be assistant manager, and **H. F. Pollard**, from the Melbourne Kinema, is to be manager at the Floral Hall Kinema.

F. W. King, who has been managing the Palace for the past three years, was presented with an electric clock from the staff when this theatre terminated as a kinema.

☆

The Stars Entertained

DURING the screening of "Waltz Time" at the Curzon, Waterlooville, the parents of Carole Raye, Lieut-Comdr. and Mrs. R. B. Corkrey, were the guests of the manager, **W. V. B. Futcher**.

☆

C. Bower, recently appointed trainee-assistant-manager at the Chingford Odeon, was for four years a prisoner of war in Germany. He joined the R.A.S.C. in 1940. Before the war he was in the restaurant business.

Vinten's New British Camera and Studio Equipment

AN important range of new British camera equipment figures prominently in the post-war plans of W. Vinten, Ltd. It comprises three separate models, a super light-friction tripod and a new crane truck for carrying the new studio camera.

The additions to the Vinten camera range include:—

A completely new studio camera, built into a light but soundproof blimp. There are a number of unique features, such as a method of looking directly through the taking lens of the camera without looking through the film, means of automatically focusing both stationary and follow shots, remote focusing or provision for focusing assistant. The viewing is of the linear view type, without an eyepiece, in which the operator uses both eyes.

The next model is a post-war version of the Vinten Model H camera. This has an entirely new all metal blimp, and the equipment is also fitted with the "clear view" viewing system described above. Owing to its silent operation the camera can be used on location without a blimp.

The third, which is a completely new production, is a hand-held camera of a very adaptable design, inasmuch as different drives of either clockwork, battery or synchronous AC mains can be readily attached. This camera has 200 ft. magazines, large viewfinder, three-lens turret, and the swing of the turret automatically brings compensating lenses into position on the viewfinder. Many small refinements have been added, such as waterproof plugs and electric leads, light-type battery, and quickly accessible carrying cases for the various units, and provision for additional lenses, which can be interchanged rapidly.

A super light-friction tripod of a novel design, for lightweight cameras has been introduced, and also a new studio crane truck for carrying the new studio camera. This crane can raise the camera from a lens height of 18 in. from the floor to 6 ft. 6 in., together with the operator, and swings through 360 deg. It has an overall width of approximately 3 ft. for passing through set doorways, and can be moved sideways by swinging the wheels through 90 deg.

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SITUATIONS VACANT

WANTED, Reliable Manager for kinema, Swansea, opening January 1; also First and Second Operators.—State wages, references, to Taylor, Tiger Hotel, Merthyr Tydfil.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman; start immediately.—Apply, giving full details of experience, to The Manager.

SECOND and Third Operators required (male or female).—Picardy Cinema, Harlesden, N.W.10.

OPERATOR (Third) wanted at the Electric Theatre, Bournemouth. — Apply, Manager.

SITUATIONS WANTED

MANAGER, fully experienced, at liberty; used to busy house; keen worker; highest references.—M., Box 152, Kinematograph Weekly.

AT Liberty, Resident Manager (late Provincial Variety Theatre), with initiative and life experience in all branches of public entertainment business, "live" theatre, kinema (2 years) (independent), ballroom, etc., open for immediate appointment or interview; highest integrity; can hold any licence; good credentials; bond (never previously bonded) or cash security.—Write, V., Box 186, Kinematograph Weekly.

MANAGER (35), experienced, just released R.A.F., urgently seeks situation; would consider relief; keen, willing and conscientious; go anywhere. — H. M. Anderson, 52, Byron Road, St. Mark's, Cheltenham.

OPERATOR, with experience, and has worked on most makes of equipment, seeks permanent situation as Chief, with private owner preferred, in town or country; go anywhere, but an offer near Blackpool or London would be appreciated; can start any day, but would like a week's trial first.—Write to Projectionist, 3, Foxcroft Road, Whitehall, Bristol.

CHIEF Projectionist (27) wishes charge of projection in good-class country theatre; ten years' experience all types equipment; permanency; two years' experience in London supers; salary £6 p.w.; first-class workman and showman. —Apply, L., Box 176, Kinematograph Weekly.

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SECOND Projectionist (age 20), exempt, five years' experience, requires position immediately in studios as projectionist; good references.—J., Box 199, Kinematograph Weekly.

16-MM. SPECIALIST, experienced in distribution, projection and production (direction, camera editing, etc.) seeks position as Business Manager or general unit technician.—W., Box 187, Kinematograph Weekly.

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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SMALL Kinema wanted, owner-manager.—27, St. Margaret's View, Leeds, 8.

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Fri., Dec. 28	10.30 a.m.	Futurist	Invisible Man's Revenge	G.F.D.	Jon Hall
			CARDIFF.		
Fri., Dec. 28	10.45 a.m.	Empire	Invisible Man's Revenge	G.F.D.	Jon Hall
			GLASGOW.		
Fri., Dec. 28	10.45 a.m.	Cranston's	The Trojan Brother	Anglo-American	Patricia Burke
„ „ 28	10.45 a.m.	La Scala	Invisible Man's Revenge	G.F.D.	Jon Hall
			LEEDS.		
Thur., Dec. 27	10.45 a.m.	Tower	Pursuit to Algiers	G.F.D.	——
Fri., „ 28	10.45 a.m.	Tower	Invisible Man's Revenge	G.F.D.	Jon Hall
			LIVERPOOL.		
Fri., Dec. 28	10.45 a.m.	Scala	Invisible Man's Revenge	G.F.D.	Jon Hall
			MANCHESTER.		
Fri., Dec. 28	10.45 a.m.	Gaiety	Invisible Man's Revenge	G.F.D.	Jon Hall
			NEWCASTLE.		
Fri., Dec. 28	10.30 a.m.	Essoldo	Invisible Man's Revenge	G.F.D.	Jon Hall
			SHEFFIELD.		
Fri., Dec. 28	10.45 a.m.	Cinema House	Invisible Man's Revenge	G.F.D.	Jon Hall

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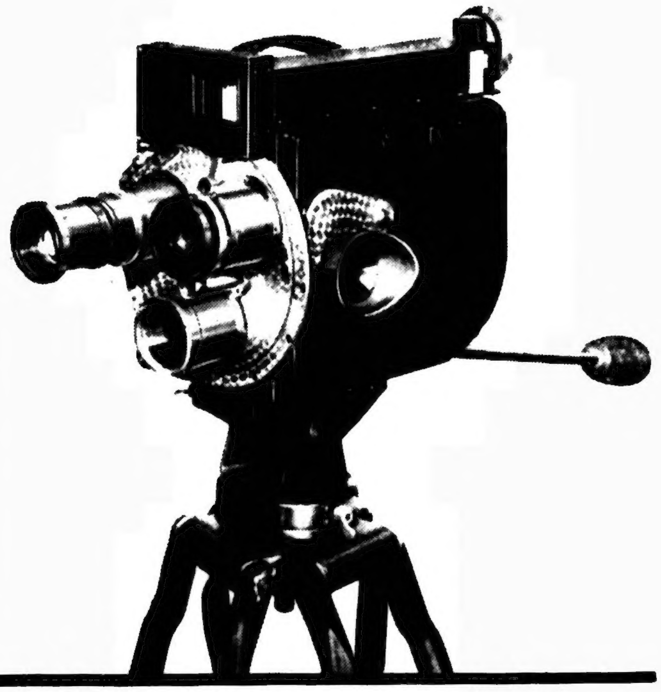

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